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ECLOGUES OF SANNAZARO

THE

PISCATORY ECLOGUES

OF

JACOPO SANNAZARO

EDITED, WITH INTRODUCTION AND NOTES, BY

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TO

EDWARD HERRICK GRIFFIN

PREFACE

THE favorable reception accorded to my edition of "good old Mantuan" has encouraged me to make a similar study of the much better eclogues of Sannazaro.

The text is based upon that of the first printed edition, of Naples, 1526. The more important later variants are mentioned in the notes. The spelling is modified to suit the convenience of the modern reader. The punctuation is my own.

Through the good offices of J. A. HERBERT, Esq., of the British Museum, I had secured a 'rotograph' copy of the Editio Princeps. And through a similar courtesy on the part of Abbé PAUL LIEBAERT, I am able to print Sannazaro's piscatory fragment as it stands in the Vatican 'autograph'.

I hope that most of my obligations to earlier writers are duly acknowledged in the footnotes. But there is one excellent book which seems to have been left for special mention here: *La Poesia Pastorale*, by ENRICO CARRARA, Milan, 1909.

W. P. M.

BALTIMORE,
September, 1914.

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INTRODUCTION

THE PISCATORY ECLOGUE

In the long history of the pastoral eclogue it was almost necessary that some of its conventions should be modified at times, and one of the most interesting variations was worked out at the beginning of the sixteenth century by Jacopo Sannazaro. His Latin Eclogues follow the regular Virgilian forms very closely, and their subjects are the regular traditional subjects—the dirge, the lover's complaint, the singing-match, etc. But the Virgilian conventions are so far modified that the pastoral eclogue becomes a piscatory eclogue, or an idyl of fishermen. The singers are no longer shepherds, but fishermen, and the scene is no longer Sicily or Arcadia, but the Bay of Naples. The wood-nymphs are transformed into sea-nymphs, the rustic gods into gods of the sea. Instead of flocks and herds, the speakers talk of boats and fishing-nets and lobster-pots, and instead of flowers and fruits the lover's gifts are oysters and shells and pearls and coral.

JACOPO SANNAZARO

Jacopo Sannazaro was born at Naples, July 28, 1458.[1] He studied under Giuniano Maio and Lucio Crasso, and came to be an intimate friend of Gioviano Pontano and a member of the Accademia Pontaniana. For many years he enjoyed the favor of the ruling house at Naples—especially of Alfonso Duke of Calabria and of his brother Federico, afterwards Federico II. He served in several of Alfonso's campaigns,[2] and when the House of Aragon was over-

[1] The family of "San Nazzaro di Pavia" is mentioned by Dante as typical of high nobility (*Conv.* IV, 29, 20). Sannazaro himself gives some account of his ancestry, *Arcadia,* prosa vii.

[2] Like Garcilaso de la Vega and Sir Philip Sidney—"tomando, ora la espada, ora la pluma".

thrown (1501) he went into voluntary exile with his sovereign and remained in France until after Federico's death (Sept. 9, 1504). Returning to Naples, he lived in the villa which Federico had given him, and, Pontano being now dead, his house became the chief meeting-place of the Academy. He died April 24, 1530. He was buried in the little church of S. Maria del Parto which he had erected in his villa. And Pietro Bembo wrote his epitaph:

DA. SACRO. CINERI. FLORES. HIC. ILLE. MARONI
SYNCERVS. MVSA. PROXIMVS. VT. TVMVLO

"ACTIUS SYNCERUS"

His Academic name was 'Actius Syncerus'. The meaning of this name is obscure, but it is certain that he received it, or assumed it, quite early in his literary career—as early, at least, as 1481.[3] Paulus Jovius says that he took it at the suggestion of Pontano: "cum praeclarum fecundi atque felicis ingenii specimen daret, repudiato avito gentilitioque nomine, Actius Syncerus appellari voluit, adhortante Pontano, qui Ioviani cognomen amicorum imitatione desumserat".[4] And there are similar statements in the Vitae by Gio. Battista Crispo, G. Ant. Volpi and Francesco Colangelo.

All three of these Vitae add that he was named 'Syncerus' because of his personal character and the character of his writings. Crispo says: "et allo stile et alla dolce et leal sua natura parimente hauendo riguardo".[5] Volpi has: "quod sine fuco et fallaciis vitam ageret".[6] And Colangelo says: "in perpetuo monumento della maravigliosa ingenuità

[3] In the dedication of Pontano's *De Liberalitate* he is addressed as 'Sincere Acti', and in this treatise Mahommed II is mentioned as still alive: "Mahometum qui nunc Turcis ac Graecis imperat" (G. Rosalba, *Le Egloghe Pescatorie di J. Sannazaro,* Napoli, 1908, p. 41). In the *Arcadia,* a work composed "nela prima adolescentia del poeta", he refers to himself as 'Sincero'. And in two of his earlier poems, *Eleg.* I, 10, 23, and II, 7, 71, he calls himself 'Actius'.

[4] *Elogia virorum literis illustrium,* Basel ed., 1577, p. 149.

[5] *Vita di Giacopo Sannazaro:* Di nuovo ristampata et accresciuta, Roma, 1593, p. 27.

[6] *Iacobi, sive Actii Synceri Sannazarii Neapolitani, Viri Patricii, Vita,* a Ioanne Vulpio conscripta (Editio Quinta), p. xiv, in the third Padua edition of Sannazaro's Latin poems, 1751.

di quell' amicizia, che gli mostrava".[7] But these statements need not be taken any more seriously than some of the complimentary addresses of his contemporaries — for example, a poem by Giovanni Pardo (a reply to *Eleg*. i. 2):

> Acti, cui simplex peperit facundia nomen
> Sinceri et vitae candida simplicitas,[8]

or a letter from Pietro Bembo (April 13, 1505): "atque illa in primis vel probitate vel morum animique, si Latine satis possum dicere, synceritate, quae quidem virtus tibi etiam agnomen dedit, politissimus".[9] Probably 'Syncerus' was merely a complimentary modification of the Latinized name 'Sannazarius'.[10]

As for the name 'Actius', Volpi says that it was given "quod ille princeps ex Latinis bucolico poemate piscatores de amoribus suis in acta colloquentes induxisset".[11] This seems to be a mere inference from a passage in the second Eclogue (45): "quandoquidem nostra cecinisti primus in acta". And it can hardly be right, unless it refers to some earlier piscatory eclogues than the five which have been preserved. Others have connected the name with the situation of the Villa Mergillina—a villa which Sannazaro did not possess until 1497—or with Virgil's 'Apollo Actius' ('Actium's Apollo') *Aen*. viii. 704.[12] Possibly it was suggested by the epithet in Theocritus, v. 14, Πὰν ἄκτιος ('Pan of the shore'). Such a guess would at least fit in with Sannazaro's early devotion to pastoral, and with his early acquaintance with Theocritus.

[7] *Vita di Giacomo Sannazaro, Poeta e Cavaliere Napolitano,* Secunda Edizione, Napoli, 1819, p. 23.

[8] Quoted by Crispo, op. cit., p. 19.

[9] *Epistolae Familiares,* lib. iv, Strassburg ed., 1611, p. 502.

[10] So his friend Benedetto Gareth received the Academic name of 'Chariteus'—a modification of his Latinized name 'Garetheus' into a form which would suggest the 'Charites', or Graces. Then Pontano could write: "Bearunt Charites deae ministrae, E quis, o Charitee, nomen hauris". And Chariteus could say of himself: "Con le Charite, ond' io fui Chariteo" (E. Percopo, *Le Rime di Benedetto Gareth, detto il Chariteo,* Napoli, 1892, Introd. cxcvii, and p. 424).

[11] Op. cit., p. xiv.

[12] For recent discussion of the matter, see E. Cocchia, *Saggi Filologici,* Naples, 1902, II, 371-398; G. Rosalba, op. cit., pp. 37-41.

"SALSAS DESCENDI EGO PRIMUS AD UNDAS"

In his Piscatory Eclogues Sannazaro professed to be playing the part of a pioneer.[13] Thus at iv. 17 he writes:

nunc litoream ne despice Musam
quam tibi post silvas, post horrida lustra Lycaei
(si quid id est) salsas deduxi primus ad undas,
ausus inexperta tentare pericula cymba.

And in *Eleg.* iii. 2, 57-58 he has:

quandoquidem salsas descendi ego primus ad undas,
ausus inexpertis reddere verba sonis.

This claim ignores certain of the Idyls of Theocritus (vi, xi, xxi) an author whom Sannazaro knew very well. But it was allowed by his contemporaries, for example by Lodovico Ariosto, *O. F.* xlvi. 17:

Iacobo Sanazar, ch' alle Camene
Lasciar fa i monti et abitar l'arene;

and Lilius Gregorius Gyraldus, *Epistola ad Antonium Thebaldeum*:

et Syncerus abest, cecinit qui primus in acta
non prius auditum carmen, quo gurgite ab alto
prosiluit Triton simul et chorus Amphitrites.[14]

And it has regularly been admitted by his later readers.

DATE OF THE LATIN ECLOGUES

They were first printed at Naples in 1526. Paulus Jovius speaks of them as youthful compositions: "illae quae iuveni exciderant Piscatoriae Eclogae".[15] And Paulus Manutius states that Sannazaro wrote these and five others like them

[13] In his *De Partu Virginis*, III, 193, he says of one of the shepherds who came to worship the infant Saviour, "aequoreas carmen deflexit ad undas".

[14] Quoted in the Padua edition of Sannazaro's Latin poems, 1751, p. lvii.

[15] Op. cit., p. 150.

before he went to France (1501): "quas tamen decem scripserat, sed e Gallia reversus has tantum quas emisimus et fragmentum . . invenit".[16] But neither of these statements can be strictly true. The third and fourth Eclogues refer respectively to the exile of Federico II (1501) and to his death (1504). And there is nothing in the remaining three to show that they were written at an earlier date. The fifth should probably be set later than 1504, because of its dedication to Cassandra Marchese.[17] And lines 113-115 seem to allude to the poet's own exile in France. A passage in the second (41-45) has been held to prove that Sannazaro wrote piscatory eclogues, and probably this one, before the death of Pontano (1503).[18] But even if 'Lycon' here means Sannazaro, it cannot be inferred that 'Melisaeus' (Pontano) was still alive when the poem was written. And in any case the passage is too much like the corresponding passage in Virgil's second Eclogue (36-38) to be made the basis of any serious argument.

Sannazaro himself indicates that they were written after he had begun his *De Partu Virginis*.[19] In a sketch of his own life, *Eleg.* iii. 2, he writes (45-58):

> mox maiora vocant me numina: scilicet alti
>   incessere animum sacra verenda Dei . . .
> nec minus *haec inter* piscandi concitus egit
>   ardor in aequoreos mittere lina sinus, etc.

And his friend Summonte could speak of them in 1507 as "novas illas piscatorio genere eclogas", apparently in contrast with certain other poems "quibus iunior lusit".[20]

[16] In the dedication of his edition of Sannazaro's Latin poems, Venice, 1535.

[17] M. Scherillo. *Un vero amore del Sannazaro,* in *Giorn. Stor. di Lett. Ital.* XI (1888), p. 143.

[18] G. Rosalba, op. cit., pp. 35, 43, 49.

[19] Gyraldus puts them earlier than the poem on the Nativity. In the poetical epistle quoted above he refers to the Eclogues and then goes on. "*exin* Virgineos afflatus numine Partus | concinuit graviore tuba", etc.

[20] In the dedication of his edition of Pontano's *Actius,* 1507. The date is given by Fr. Colangelo, *Vita di Gioviano Pontano,* Naples, 1826, p. 220.

THEIR POPULARITY

In a dialogue the professed date of which is about 1515 Lilius Gregorius Gyraldus writes: "Actius Syncerus Sannazarius, cuius ingenii exquisita quaedam monumenta legi, et in primis Piscatorias Eclogas".[21] And about the same time Lodovico Ariosto could say, *O. F.* xlvi. 17:

> Ma, se me ne fur dati veri segni,
> È l'uom che di veder tanto desìo,
> Iacobo Sanazar, ch' alle Camene
> Lasciar fa i monti et abitar l'arene.

Apparently neither Ariosto nor Gyraldus yet knew the *De Partu Virginis*, which was first printed, along with the Eclogues, in 1526. By 1528 Erasmus could speak in praise of both works: "nec sine causa tantopere placuit. mihi certe magna cum animi voluptate perlectum est opus utrumque. nam et Eclogas scripsit piscatorias".[22]

Paulus Jovius states that the Eclogues were the most popular of all Sannazaro's poems: "gravi autem et sacro poemate De Partu Virginis, viginti annorum lima perpolito, summum decus frustra exspectasse videri potuit: cum illae quae iuveni exciderant Piscatoriae Eclogae publico exceptae plausu reliquorum operum famam oppresserint: ita ut eam publici tamquam iniqui iudicii querelam aperto cum pudore, nec tamen sine tacita voluptate devoraret".[23] There are complimentary allusions to them in several contemporary poems, and they had a certain vogue for many years in various countries.

Hieronymus Carbo, in a poem addressed to Augustinus Niphus, writes:

> me rapis interdum recinens, Syncere, sub umbra
> mystica Virginei sacra puerperii,
> et pecus et sylvas, piscosi et numina ponti,
> et quae littoribus fert Sinuessa suis;[24]

[21] *De poetis nostrorum temporum,* ed. K. Wotke, Berlin, 1894, p. 14.

[22] *Ciceronianus,* in the Leyden ed. of his *Opera omnia,* 1703, vol. i, col. 1020.

[23] Op. cit., p. 150.

[24] Quoted by Petrus Vlamingius, in his Notes on Sannazaro, Amsterdam ed., 1728, p. 599.

and there is a similar passage in an elegy addressed to Sannazaro himself, by Joannes Pierius Valerianus:

Tu vero, nostri lux o clarissima saecli,
qui pessum aevi huius non sinis ire decus,
dum canis humana divinum in Virgine foetum,
divinos partus progeniemque novam,
dum rapidum mediis ignem expiscaris in undis,
sive tibi Chloris seu Galatea placet, etc.[25]

In a poem by Nicolaus Archius, *Elegia ad Alexandrum Thienum*, there are specific allusions to Eclogues ii, i, iv:

et canis obscura cantantem nocte Lyconem,
formosae defles Phyllidis interitum,
Proteaque intacto mulcentem carmine phocas.[26]

Basilius Zanchius writes in his *In Lycinnam*, a poem addressed to Sannazaro himself:

et tua littoreae respondent carmina Nymphae,
saltat et ad numeros Naica turba tuos;

and there are similar allusions in both the 'Naenia' and the 'Tumulus' which he wrote for our poet.[27] The 'Tumulus' begins:

Has nassas, haec lina tibi, Syncere, sepulto
piscator tenui dedicat arte Mycon.

A little later M. Antonius Flaminius could write:

Quantum Virgilio debebit silva Maroni
et pastor, donec Musa Maronis erit,
tantum paene tibi debent piscator et acta,
Acti, divino proxime Virgilio.[28]

And there is a similar statement in a poem by J. Matthaeus Toscanus:

[25] *Carmina illustrium poetarum Italorum*, vol. x (Florence, 1724), p. 204.

[26] Quoted from the third Padua edition of Sannazaro's Latin poems, 1751, p. 187.

[27] *Basilii Zanchii poemata*, Basel ed., 1555, pp. 188, 161, 226.

[28] *Carm. illustr. Poet. Ital.*, IV, 416, Florence, 1719.

sic illum piscator amat, sic acta remugit,
ut pecoris custos silvaque Virgilium.[29]

Berardino Rota, in his eclogue *Lida*, calls Sannazaro:

il primo pregio e il primo vanto
di quanti pescator più l'onda prezza.[30]

In Luigi Tansillo's *Lagrime di S. Pietro,* xiv. 8, he is

il nobil Pescator di Mergellina.[31]

And in the same author's *Clorida*, st. 134, there is an allusion which reminds one of Sannazaro's epitaph:

l'altro è il mio pescator, non men col canto
prossimo al gran pastor che con la fossa.

In Tansillo's *Il Podere,* iii. 199-201, there is a passage which looks like an allusion to the third Eclogue (70-73):

E s'Ischia un tempo a Samo, a Creti, a Delo,
fece invidia et a Cipro et a Citera,
la vostra villa or farà invidia al Cielo.

In Bernardino Baldi's didactic poem *Nautica*, iii, 139, there seems to be a complimentary allusion to the Piscatory Eclogues:

nè fòra vano il mio timor, se l'uno
e l'altro gran figliuol de la Sirena
non l'avessero già cantando seco
guidate al mar là su'l Sebeto e'l Sarno.[32]

There is another in Giambattista Marino's sonnet *Al Sepolcro del Sannazaro*:

il pescator, che già solea nel canto
girsen si presso al gran pastor di Manto.

[29] Quoted in the Comino edition of Sannazaro's Latin poems, Padua, 1751, p. 190.

[30] Venice ed., 1566, p. 9.

[31] Venice ed., 1738, "ap. Fr. Piacentini", p. 138.

[32] The Le Monnier edition, Florence, 1859, *Versi e prose scelte,* explains that the 'two great sons of Naples' are probably Berardino Rota and Bernardo Tasso. But one of them must be Sannazaro.

And there are naturally several things of the kind in the *Piscatoria* of Nicolaus Parthenius Giannettasius: in his *Caesar*:

> non me divinus poterit superare canendo
> Actius, etc.;

in his *Thyrsis*:

> si quas
> Synceri vel habes laudes, etc.;

in his *Cardenides*:

> quam mihi Syncerus moriens donavit avenam.[33]

But the popularity of the Piscatory Eclogues was not confined to Italy. As early as 1549 Joachim du Bellay could write in *La Deffence et illustration de la langue françoyse* (ii. 4):

> Chante moy d'une musette bien resonnante et d'une fluste bien jointe ces plaisantes ecclogues rustiques, à l'exemple de Thëocrit et de Virgile, marines, à l'exemple de Sennazar, gentilhomme nëapolitain.[34]

Julius Caesar Scaliger boldly said of their author (*Poetice,* vi): " In carmine quoque pastorali solus legi dignus omnium qui post Virgilium scripsere ". So Janus Broukhusius wrote, in the Preface of his edition: " Cuius viri limatissimis carminibus nihil post saeculum Augustaeum emendatius prodiisse si quis dixerit, nae ille profecto haud iniquo iudicaverit Apolline ". And Gerardus Joannes Vossius said (*Instit. Poet.* iii. 8): "Actius tamen Sannazarius hos etiam (sc.

[33] *Piscatoria et Nautica,* ed. ii., Naples, 1686, pp. 22, 24, 49.

[34] " Il est bon de noter qu'avant 1549, le poète Hugues Salel, un ami de Marot, avait composé une *Eglogue marine,* où il peignait deux mariniers, Merlin et Brodeau (c'est-à-dire les poètes Mellin de Saint-Gelays et Victor Brodeau), pleurant la mort prématurée de François de Valois, dauphin de Viennois, fils aîné de François I[er]. Cette églogue fait partie du recueil d'*Oeuvres* qu'il publia chez Étienne Roffet, à Paris, en 1539 " (Henri Chamard, in his 'édition critique', Paris 1904, p. 227.

nautas et piscatores) inducens Eclogis suis satis feliciter id tractat argumentum ".[35]

Fontenelle disapproved of the Piscatory Eclogues, on the a priori ground that the work of the fisherman is hard, and his leisure scanty:

Sannazar n'a introduit que des pêcheurs dans ses églogues, et j'y sens toujours que l'idée de leur travail dur me blesse. Je ne sais quelle finesse il a entendue à mettre des pêcheurs au lieu des bergers qui étaient en possession de l'églogue: mais si les pêcheurs eussent été en la même possession, il eût fallu mettre les bergers en leur place. Le chant ne convient qu'à eux, et sur tout l'oisiveté. Et puis, il est plus agréable d'envoyer à sa maîtresse des fleurs ou des fruits, que des huîtres à l'écaille, comme fait le Lycon de Sannazar à la sienne.[36]

But there are some general words of praise for Sannazaro in the ' Essai sur la Pastorale ' which is prefixed to Florian's *Estelle*: " Les idylles de Petrarque, de Sannazar, de Garcilasso, de Pope, offrent des beautés dignes des anciens ".[37]

In Germany, P. Lotichius Secundus mentions Sannazaro twice by name (*Eleg*. i. 10, 62; i. 14, 6), and in *Eleg*. vi. 30, 31-32 there is a complimentary allusion to the Eclogues:

nulla dies Hyalen Nisamque tacebit et Aeglen,
Pausilypi curvis nomina nota iugis.

In Portugal, Camoens sets forth his admiration for the " pescador Sincero ", and openly acknowledges his indebtedness, *Egloga* vi:

Vereis, Duque sereno, o estylo vário,
A nós novo, mas n'outro mar cantado
De hum, que só foi das Musas secretario:
O pescador Sincero, que amansado
Tẽe o pégo de Prochyta co'o canto
Por as sonoras ondas compassado.
Deste seguindo o som, que póde tanto,
E misturando o antigo Mantuano,
Façamos novo estylo, novo espanto.

In the dedication of his *Pastorals* Michael Drayton could

[35] *Opera omnia*, Amsterdam ed., vol. III (1697), p. 140.
[36] *Discours sur la nature de l'églogue*.
[37] Paris ed., 1788, p. 4.

speak of "the admirable Latin Piscatories of that noble Neapolitan Sanazaro". In the dedication of his *Sylva Poetica* Phineas Fletcher has an allusion to the Piscatory Eclogues:

> Quin fixos super appendens modo retia remos
> Italicus scopulos inter Piscator et undas
> Parthenopae canit et piscosae Mergilinae.

And he has another in *The Purple Island*, i. 13:

> And now of late th' Italian fisher-swain
> Sits on the shore to watch his trembling line;
> There teaches rocks and prouder seas to plain
> By Nesis fair and fairer Mergiline:
> While his thinne net, upon his oars twin'd, etc.

Compare, especially, *Ecl.* iii. 10:

> raraque per longos pendebant retia remos.

In the dedicatory epistle prefixed to the Eclogues of Joannes Leochaeus Scotus,[38] Sannazaro is still regarded as a pioneer—though Leochaeus himself knew, and imitated, the twenty-first Idyl of Theocritus.[39] This Scottish poet has twenty eclogues, divided into four groups ('bucolicae', 'piscatoriae', 'nauticae', and 'ampelicae' sive 'vinitoriae'), and he claims some credit for their variety: "namque, ut *Bucolica* excipias, in quibus non pauci: quis oro praeter *Sanazarium Piscatorias Eclogas*: quis praeter *Hugonem Grotium Nauticas* tentavit?[40] et illius (quod dolori maximo esse possit) ecquid praeter unicum *Nauticum* exstat *Idyl-*

[38] *Musae Priores, sive Poematum Pars Prior,* Londini, 1620.

[39] In his fourth 'ecloga piscatoria', *Thaumasta.*

[40] Piscatory eclogues had been written by Berardino Rota, Bernardo Tasso, Bernardino Baldi, Camoens, Belleau, and others. In his *Myrtilus, sive Idyllium Nauticum,* Grotius professed to be playing the part of a pioneer: "Prima mihi, sylvis et amoeno fonte relicto, | fistula ad Oceani fluctus et ad aequora venit"; but nautical eclogues had already been written by Lorenzo Gambara. Grotius' poem is an imitation of Theocritus (III, 6-7, 21-27, 37-39; XX, 19-32; XXI, 8-12). And it is itself paraphrased in Sarasin's eclogue, *Myrtil, ou le Nautonnier.*

lium? In *Ampelicis* nullus (quod sciam)". Some of these poems were written in France, between 1617 and 1620.

In the third part of Burton's *Anatomy of Melancholy* (ed. Shilleto, iii. 155) there is a rather confusing reference to Sannazaro: "*Accius Sannazarius Ecloga 2, de Galatea*, in the same manner feigns his Lycoris tormenting herself for want of sleep, sighing, sobbing, and lamenting". The lamenting in this second Eclogue is done, not by 'Lycoris', but by the fisherman 'Lycon'. And the quotation in Burton's footnote does not come from Sannazaro at all.

On April 13, 1713, the *Guardian* printed a criticism of Sannazaro which indicates that the popularity of his Piscatory Eclogues in England was then very slight:

> When I am speaking of the Italians, it would be unpardonable to pass by Sannazarius. He hath changed the scene in this kind of poetry from woods and lawns, to the barren beach and boundless ocean; introduces sea-calves in the room of kids and lambs, sea-mews for the lark and the linnet, and presents his mistress with oysters instead of fruits and flowers. How good soever his style and thoughts may be, yet who can pardon him for his arbitrary change of the sweet manners and pleasing objects of the country, for what in their own nature are uncomfortable and dreadful? I think he hath few or no followers, or, if any, such as knew little of his beauties, and only copied his faults, and so are lost and forgotten.

And the same thing is indicated by a second essay, printed four days later — a pleasant fable of the Wooing of Amaryllis:

> While they were in the midst of their joy, they were surprised with a very odd appearance. A person in a blue mantle, crowned with sedges and rushes, stepped into the middle of the ring. He had an angling rod in his hand, a pannier upon his back, and a poor meagre wretch in wet clothes carried some oysters before him. Being asked whence he came, and what he was? he told them, he was come to invite Amaryllis from the plains to the sea-shore, that his substance consisted in sea-calves, and that he was acquainted with the Nereids and the Naiads. 'Art thou acquainted with the Naiads?' said Menalcas: 'to them then shalt thou return'. The shepherd immediately hoisted him up as an enemy to Arcadia, and plunged him in the river, where he sunk, and was never heard of since.

Thirteen years later this criticism called forth a spirited reply, in the Preface of John Rooke's *Select Translations*

from the Works of Sannazarius, H. Grotius, Bapt. Amaltheus, etc.:

I am not insensible that a late celebrated Author, in some of his Criticisms, has found Fault with Sannazarius for choosing the Sea for the Scene of his Eclogues, and for introducing Fishermen and their Nets, instead of Shepherds and their Flocks; But he might have considered, that these Poems were designed chiefly to honour his Native Country, which, being a Maritime Place, could not, consequently, be a proper Scene for Pastorals: Besides, 'tis certain, that a Plan may be contriv'd, and a Poem written upon any of the Ornamental Parts of Nature; and if the Incidents be justly laid, the Descriptions compleat, and the Characters truly drawn, the Poem must be perfect.

Now as the Hills and Vales, the Woods and Lawns, are the Scenes of a Pastoral Poem, so the Sea and the Sea-shores are the Scenes of these Eclogues; which, in their very Nature, differ as widely from Pastorals, as the Two Elements from each other.

'Tis true, the Earth, array'd in all her vernal Glory, affords a more agreeable Prospect; it charms the Eye with a greater Diversity of Objects, and, consequently, gives an Opportunity for a Poet to entertain his Readers with a more pleasing Variety of Images; But still the Sea, and the adjacent Shores, may yield Matter sufficient, tho' not altogether so copious, for a Work of a different Kind; and Whales, Delphins, Tritons, and Syrens may be introduced there to as good purpose, as Goats on the Mountains, or Oxen in the Vales. Shells and Corals and Oysters are as proper for a Fisherman to present to his Mistress, as Cups and Flutes and Sheep-crooks are for a Shepherd, and Proteus, and Glaucus, certainly, are as much Sovereigns of the Sea, as Pan, and Sylvanus of the Land.

A Sea-Skip, therefore, well describ'd, is far from striking us with that Horrour, which this Author would insinuate, . . .

Here, I will take Leave of this Gentleman, who seems to have used a Freedom with Sannazarius, that, to say no worse of it, trespasses both upon Decency and good manners.

In 1729 there appeared a further proof that Sannazaro had not been wholly forgotten. In that year Moses Browne published his *Piscatory Eclogues*: 'An Essay to Introduce new Rules and new Characters into Pastoral. To which is prefixed a Discussion in Defence of this Undertaking'. The book was published anonymously, and the dedication signed 'Immerito'. The 'defence' is a defence of Browne's own eclogues, not of Sannazaro's. I quote a part of it from the 'second edition, corrected and enlarged' which he printed in his *Poems on Various Subjects*, London, 1739. This shows one or two verbal changes from the first edition.

I am flatter'd to believe my Endeavours would meet with a more favourable Acceptance, if Sannazarius had never wrote his *Sea-Eclogues;* the Exercise of *Fishing* appears so contemptible in him, that any one who writes on the same Subject afterwards will probably be accounted, if not a dull Imitator, yet a very barren Original. His Oysters and Crayfish are serv'd perpetually over, without any Change between, and you may crack your Teeth before you get at his Entertainment. His *Water-Swains* differ in no respect from our simple ones on Land, only that he turns them to Sea in an old tatter'd Boat, and so leaves them to seek their Fortunes. Rocks, Waves and desert Shores are their insensible Retinue. How unlike the Attendants upon Milton's *pastoral* Pipe!

> *Rough Satyrs* danced and *Fauns* with cloven Heel
> From the glad Sound would not be absent long,
> And old Damaetas lov'd to hear our Song.

On July 21, 1750, Dr. Samuel Johnson published an essay in *The Rambler*, which settled the whole question of the piscatory eclogue for that generation:

The conviction of the necessity of some new source of pleasure induced Sannazarius to remove the scene from the fields to the sea, to substitute fishermen for shepherds, and derive his sentiments from the piscatory life, for which he has been censured by succeeding critics, because the sea is an object of terror, and by no means proper to amuse the mind and lay the passions asleep. Against this objection he might be defended by the established maxim, that the poet has a right to select his images, and is no more obliged to show the sea in a storm, than the land under an inundation; but may display all the pleasures, and conceal the dangers of the water, as he may lay his shepherd under a shady beech, without giving him an ague, or letting a wild beast loose upon him.

There are, however, two defects in the piscatory eclogue, which perhaps cannot be supplied. The sea, though in hot countries it is considered by those who live, like Sannazarius, upon the coast, as a place of pleasure and diversion, has, notwithstanding, much less variety than the land, and therefore will be sooner exhausted by a descriptive writer. When he has once shown the sun rising or setting upon it, curled its waters with the vernal breeze, rolled the waves in gentle succession to the shore, and enumerated the fish sporting in the shallows, he has nothing remaining but what is common to all other poetry, the complaint of a nymph for a drowned lover, or the indignation of a fisher that his oysters are refused, and Mycon's accepted.

Another obstacle to the general reception of this kind of poetry, is the ignorance of maritime pleasures, in which the greater part of mankind must always live. To all the inland inhabitants of every region, the sea is only known as an immense diffusion of waters, over which men pass from one country to another, and in which life

is frequently lost. They have, therefore, no opportunity of tracing in their own thoughts the descriptions of winding shores and calm bays, nor can look on the poem in which they are mentioned with other sensation than on a sea chart, or the metrical geography of Dionysius.

This defect Sannazarius was hindered from perceiving, by writing in a learned language to readers generally acquainted with the works of nature; but if he had made his attempt in any vulgar tongue, he would soon have discovered how vainly he had endeavoured to make that loved, which was not understood.

All this is very impressive, and very final; but it really has very little to do with what Sannazaro actually wrote. For in these piscatory eclogues there is no more about the sunrise at sea, or the fish sporting in the shallows, or the complaint of a nymph for a drowned lover, than there is in Virgil himself.

In 1783 an Edinburgh scholar, Hugh Blair, had something to say of Sannazaro, *Lectures on Rhetoric and Belles Lettres,* xxxix:

The modern writers of pastorals have, generally, contented themselves with copying, or imitating, the descriptions and sentiments of the ancient poets. Sannazarius, indeed, a famous Latin poet, in the age of Leo X, attempted a bold innovation. He composed Piscatory Eclogues, changing the scene from woods to the sea, and from the life of shepherds to that of fishermen. But the innovation was so unhappy, that he has gained no followers. For the life of fishermen is, obviously, much more hard and toilsome than that of shepherds, and presents to the fancy much less agreeable images. Flocks, and trees, and flowers, are objects of greater beauty, and more generally relished by men, than fishes and marine productions.

Apparently Blair was much more familiar with the opinions of Johnson and Fontenelle than with the Latin original. Still, his *Lectures* were used as a text-book far into the next century, and probably very few of his readers ever questioned his authority, or read the poems for themselves.

Another bit of traditional criticism which is often quoted comes from William Roscoe's *Life and Pontificate of Leo the Tenth* (1805). He is speaking of Sannazaro's Latin poems:

Of these the eclogues possess the merit of having exhibited a novel species of composition, in adapting the language of poetry to the characters and occupations of fishermen; and this task he has exe-

cuted with a degree of fancy, variety, and even of elegance, which perhaps no other person could have excelled; yet it may be doubted whether these subjects, and the long details of no very pleasing nature to which they give rise, are well adapted for a professed series of poems; the varied aspects of mountains, vales, and forests, and the innocuous occupations and diversified amusements of pastoral life are ill exchanged for the uniformity of the watery element, and the miserable and savage employment of dragging from its depths its unfortunate inhabitants.

This, too, may remind one of the verdicts of Fontenelle and Johnson. For the unpleasant details of fishing which Roscoe censures exist only in his own imagination. Sannazaro's piscatories are merely so many imitations or adaptations of Virgil's pastorals; and they have no more to do with the precepts or practice of actual fishing than Virgil's eclogues have to do with the actual tending of sheep. To borrow a happy phrase from a French critic, his fishermen are merely "des Sannazars parlant Virgile":

Dans cette nature et ces moeurs napolitaines, il travestit tout; il réunit des Tritons, des Nymphes, des Néréides sur les rivages et au sein des flots. Ses pêcheurs même ne furent plus des hommes du peuple travaillant sur la mer pour gagner leur vie; ce furent les prête-noms des gens de lettres et des gens de cour parmi lesquels Sannazar vivait; que dis-je? ce furent des Sannazars chantant leurs plaisirs et leurs peines en termes païens et imités, des Sannazars *parlant Virgile,* comme dirait Molière, et s'acharnant à se traduire euxmêmes en un langage qui n'était plus celui de personne.[41]

IMITATIONS

Imitations of the Piscatory Eclogues begin to occur very soon after the publication of the first edition, and even before Sannazaro's death. In Basilius Zanchius' third eclogue, *Damon* (on the death of Baldesar Castiglione, 1529) lines 68-69:

vos gelidi fontes, vos mollia prata valete:
dulcia rura valete, vale simul optima Phylli,[42]

are imitated from *Ecl.* i. 76-78, and lines 93-98:

[41] A. de Tréverret, *L'Italie au xvie Siècle,* Paris, 1877, pt. 1, p. 338.
[42] *Basilii Zanchii poemata,* Basel, 1555, p. 177.

Naides et maestis percussae pectora palmis
flaventes solvent crines, et busta profusis
conspergent lacrimis et femineo ululatu,
placabuntque pios manes et carmina dicent
quae quondam edocuit niveas laniata papillas
maesta Venus, Pharii cum funera fleret Adonis,

from *Ecl.* i. 84-90. In his fourth eclogue, *Alcon*, the words " foliis . . lentiscus amaris ", line 7, come from *Ecl.* ii. 34. In his fifth eclogue, *Phyllis*, line 4:

interea dulci collo quae pendet avena,

may be compared with *Ecl.* iii. 40-42. In line 12 the words " ne miserum, ne coge, Mycon " are borrowed from *Ecl.* i. 115; and line 17:

Phylli meae requies, Phylli spes unica vitae,

comes almost bodily from *Ecl.* i. 61. (Zanchius repeats this line in his poem *Conversio sui in fontem.*) The statement that " other maids are not so coy," lines 18-20:

cur refugis quem blanda Hyale, quem candida Gorgo
exoptant? vocat ante alias Galatea sorores
et mihi saepe suos Glauce narravit amores,

is like *Ecl.* ii. 18-22. Lines 28-31:

sed quoniam comitantur oves, comitantur et haedi,
despicit et nostras ridet male grata Camenas.
at non formosi pecoris formosior ipse
dux erat extremi victor Semeleius orbis?

may be compared with *Ecl.* ii. 51-55. The offer of a ' supparus ', lines 53-54:

quo tu, mea sola voluptas,
eniteas superesque alias ornata puellas,

is adapted from *Ecl.* ii. 39-40.

In the second book of Bernardo Tasso's *Amori* there is an 'egloga pescatoria' which refers to Vittoria Colonna, and her long mourning for the death of her husband.[48]

[48] *I tre libri de gli Amori di M. Bernardo Tasso,* in Vinegia, 1555, pp. 239-243.

About 1533 they were imitated in fourteen piscatory eclogues by Berardino Rota. In the first one, *Lida*, the young 'Aminta' laments alone:

> Mentre i compagni à la uicina riua
> Trahean le reti,[44]

just as 'Lycon' laments alone in *Ecl.* ii. 4-7. And a part of the description of 'Lida's' beauty:

> Per farmi in mezzo l'acque arder in tutto,

is borrowed from *Ecl.* ii. 25. In this poem Rota professed himself a follower of Sannazaro:

> A me che l'orme sue ne uò cercando.

The second eclogue, *Chromi*, is an imitation of Sannazaro's third. One fisherman repeats the songs which he and another had sung of their mistresses, when they were driven from their work by wind and storm:

> Dimmi; quando l'altrhier cotanto irata
> Si mostrò l'onda, e'l ciel grauato e nero;
> Onde tutto quel dì, tutta la notte
> De fieri uenti il furioso assalto
> Non lasciò pur tentar l'acqua col remo;
> Che fè Licida allhora, e tu che festi?
> Come ingannar poteste il tempo, e come
> Menar quelle noiose hore nemiche?

The description of 'Nerina's' beauty:

> Dal bel lume s'infiamma
> Nettuno, et arde nel più basso gorgo,

comes from *Ecl.* ii. 25. A part of one of 'Licida's' songs:

> Quando Terilla mia sù quell'arena
> Con dolci cenni à se mi chiama; e stende
> La man bianca e gentile,

[44] *Eglóghe Pescatorie del Signor Berardino Rota,* in Vinegia, appresso Gabriel Giolito de'Ferrari, MDLXVI, p. 10.

may be compared with *Ecl.* v. 85-87. And the close of the poem:

Ma perche ueggio Mopso in sù l'arena
Che t'aspetta à la rete; alzati, e corri:
Ch'io tornerò, poi che sì uole Amore,
A le lagrime prime et al dolore,

is like the close of *Ecl.* i.

The setting of the fourth, *Amarilli*:

Quando dal sasso; oue superba e bella
Soura de l'onde Mergillina appare:
Dorila pescator così dicea,

is borrowed from *Ecl.* ii. 2-3. A part of 'Dorila's' complaint:

Philli, c'hor sì ti fà temer à torto;
Poiche si uanta hauermi dato un uelo.
Io giuro prima te cara Amarilli,
Venen mio dolce, e tempestoso porto;
Io chiamo in testimon quest'onde; io giuro
Il gran nume del mar; che se del uero
Si può Philli uantare; ò s'io t'inganno
Che sempre uegga il ciel piouoso oscuro,
Aduerso il uento, il mar gonfiato, e nero,
E s'arme ogni procella à mio sol danno,

comes from the same poem, 56-61. And another passage:

Qui (se ben ti rimembra) anco stendesti
A me prima la mano, etc.,

may be compared with *Ecl.* v. 85-87.

In the fifth, *Galatea*, a part of 'Meri's' lament:

Lasso, talhor dopo lungo furore
L'onda si tace, e par che'l mar s'acquete,
E'l uento posa, et è l'aria tranquilla:
Ma l'amorosa tempesta del core
Trouar non può giamai porto o quiete,
Nè del gran foco mio scema fauilla,

is like 'Lycon's' lament, *Ecl.* ii. 11-16. 'Mopso' tells him of certain charms by which he may be freed from his pas-

sion — charms which were known both to Theocritus' 'Simeta' and to Sannazaro's 'Herpili'.

In the sixth, *Leucopetra*, the sign of the idle fisherman:

Quattro giorni son già, che la tua rete
Senza te soura i remi al lito pende,

comes from *Ecl.* iii. 10.

In the seventh, *Sebeto*, the line:

Poiche lasciai per te già l'esca e l'amo,

may be compared with *Ecl.* v. 90.

In the eighth, *Thirsi*, a part of the lament:

ouunque intorno al lido
Le tue uestigia scorgo impresse ò sparte,
Orno di fiori, e d'odorate foglie,

comes from *Ecl.* v. 93-95. And another passage:

Quindi CAPRE si uede in grembo a l'acque,
E VESEVO con l'una e l'altra cima
Alzarsi al cielo; è il monte più lontano,
In cui Tipheo già fulminato giacque,

may be compared with *Ecl.* v. 76-79. In this poem there is an allusion to Rota himself as the first to write piscatory eclogues in Italian:

Licida, che fende
Primiero il nostro mar con Toschi remi.

In the ninth, *Nice*, the passage:

Crespata da soaue e picciol uento
L'onda di puro argento,

recalls the "crispantur leniter undae" of *Ecl.* iii. 55.

The eleventh, *Tritone*, is an imitation of the third eclogue of Nemesianus, and of Virgil's sixth. One of the songs:

> Ahi quanto inuan NISIDA amasti
> O PAVSILIPO un tempo: ahi come spesso,
> Mentre ella era à seguir le fere intenta,
> Con le tue uoci i suoi piacer turbasti.
> Ah misero, ah dolente, à che te stesso
> Cerchi perder seguendo? indarno tenta
> Ella da te fuggire: ....
> Ahi troppo incauto, ahi troppo fiero e crudo,
> Tu segui chi non fugge? oue ne uai?
> NISIDA è giunta al mar, come non uedi
> NISIDA tua già scoglio horrido e nudo?
> Nè fugge più, nè te più teme homai,
> E pur oltra la segui, e si nol credi?

should be compared with Sannazaro, *Ecl.* iv. 48-55.

In the twelfth, *Aminta*, the passage about the lament of the halcyon:

> Soaue udir gli augei, che per la riua
> Cantan piangendo, e si son anco amici,
> Lor fidi amori: e mentre al tempo rio
> Pendon sul nido, in flebil uoce e uiua
> Acquetan l'onde, e fanno i liti aprici:
> Ma uià più Daphni il tuo canto è soaue,

might serve as a commentary on *Ecl.* i. 106-107.

In the thirteenth, *Pocilla*, the line:

> Per te mi piacquer già l'arene, e l'acque,

and a part of a later stanza:

> Per te la pescagion, per te del mare
> Fu l'arte in pregio, e di tutt' altre in cima:
> Per te la piaggia, il lito inseme andare
> Ben potea con città nobile e prima,

recall *Ecl.* i. 70-71.

In the fourteenth, *Echo*, there is an imitation of Sannazaro's piscatory fragment (lines 25-34, as it stands in the Aldine edition of 1535):

> Ahi quante uolte il giorno, io son già corso
> Per l'onde fuor notando, ad incontrare
> O Phoca ò Ceta (e ciò tenne anco à poco
> Amor, cui nulla ual chieder soccorso)
> Perche quel mostro m'inghiottisse à un punto.

Ogni cosa hò tentato e mare, e terra,
Et aria, e foco, e cielo, et herbe, e tutti
I tempi, e le stagioni: et arso e punto
Pur mi ritrouo: e son de la mia guerra
Disperatione, e morte al fine i frutti.

In 1540 Matteo Conte da San Martino published a close imitation of the *Arcadia*. This is entitled *Pescatoria et Ecloghe*. But only the first eclogue is piscatory; the rest is pastoral. In his eleventh eclogue, which deals with magic rites, he repeats Sannazaro's word 'submurmurat' (*Ecl.* v. 27):

Sacre parole poi summormorando,
Porro segni, e caratheri, in un uaso.[45]

Three of the *Canzoni* of Luigi Tansillo are piscatory. One of them borrows its setting from the beginning of *Ecl.* iii, and from *Ecl.* i. 42-43. Two fishermen, driven from their work by wind and storm, have taken shelter in a rocky cave:

Mentre l'un lieto, e desto,
Avendo a i rai del Sol le reti sparte,
Raccoglie in cerchio le bagnate sarte,
Gittato a terra, e mesto
L'altro l'umide luci a l'Austro volse,
Indi la lingua in queste note sciolse.[46]

In another, a part of the lover's lament:

Che farò, lasso? già desio ritrarme
In parte, ove mai remo
Non ruppe onda, nè vento gonfiò vela.
Ma che giova, infelice, allontanarme?
Vada io pure a l'estremo
De la terra, e là ve arde, e là ve gela,
Dal Mar, che gl'Indi cela,
O scenda al negro Averno,
E da gli occhi del Mondo io mi dilegue;
Ovunque io vo, la mente mia mi segue.
Il mio desir' eterno
Non fuggirò, per fuggir mari, e terre;
Bisogna, ch'un sepolcro ambiduo serre,

[45] *Pescatoria et Ecloghe del San Martino,* Venice, Giolito, c. 1566, fol. G. viii.

[46] Venice ed., 1738, "ap. Fr. Piacentini", p. 24.

is taken from *Ecl.* ii. 62-72. A passage in the third:

> Glauco, ch'or siede a mensa
> Co i Diï, duro le mani, e scalzo il piede,
> Non trasse al lido le scagliose prede?

comes from *Ecl.* iii. 68-69; and another passage in the same poem:

> Mostrami il lido, ove quell' erba nasce,
> Che, tocca la tua lingua,
> Ratto ti volse, o Glauco Padre, in pesce;
> Che gustandola anch'io, la terra lasce,

from *Ecl.* i. 45-49.

The *Rime Pescatorie* of Andrea Calmo [47] are written in the Venetian dialect. They are not piscatory eclogues, and they seem to owe very little to Sannazaro—beyond the fact that they are piscatory.

A phrase in Francesco Vinta's eclogue *Amyntas*:

> sua sublimi siccantes retia conto,[48]

reminds one of *Ecl.* iii. 10.

The *Nauticae* of Lorenzo Gambara [49] are 'maritime' rather than piscatory. But the names 'Amilcon', in the first, and 'Lycabas', in the fifth, come from Sannazaro's third.

In Pietro Angelio Bargeo's Latin eclogue *Damon*, lines 2-4:

> Chloris Hamadryadum non ultima, quam pater Aegon . . .
> erudiit,[50]

are due to *Ecl.* v. 22-23. In his second eclogue, *Glyce,*

[47] *Le bizzarre faconde, et ingeniose Rime Pescatorie.* Nelle quali si contengono Sonetti, Stanze, Capitoli, Madrigali, Epitafij, Disperate, e Canzoni. Per M. Andrea Calmo. In Vinegia, 1556.

[48] *Carm. quinque Hetrusc. Poet.*, Florence, 1562, p. 82.

[49] *Laurentii Gambarae Brixiani poemata,* Antuerpiae, 1569, pp. 129, 142.

[50] *Carm. illustr. poet. Ital.*, Florence, 1719, i, 203.

the 'venator' Lycidas complains of his mistress at midnight, like Sannazaro's 'Lycon', *Ecl.* ii. Lines 37-41:

> quin etiam ingenti fastu nos despicis, omnem
> quod vitam in silvis inter spelaea ferarum
> noctes et insomnes sub dio ducimus horas.
> at non cultorem nemorum Venus aurea Adonim
> sprevit et amplexus setosaque bracchia fugit,

look like an imitation of *Ecl.* ii. 51-54. Like 'Lycon', the singer remarks (58 ff.) that "other maids are not so coy". Lines 87-91:

> heu quid agam? Hircani iam nunc libet orbis ad oras
> ire mihi atque ultro saevas invadere tigres
> quae diram ingluviem venantum sanguine pascunt;
> tum mecum morietur amor, tum denique quae me
> paulatim absumunt incendia saeva quiescent,

are adapted from *Ecl.* ii. 62-72. The names 'Dorylas' and 'Lycotas' come from Sannazaro (v. 3 and i. 25).

In Antonio Ongaro's 'favola pescatoria' *Alceo* (1581) several passages are borrowed from Sannazaro. Compare the opening lines of 'Alceo's' lament (i. 2):

> Leggiadra Eurilla mia. tu nulla curi
> I miei versi, e non hai di me pietade:
> Crudel, tu sarai causa al fin ch'io faccia
> Da qualche scoglio in mar l'ultimo salto.
> Ora le pescatrici e i pescatori
> Tendono a'pesci insidie, altri sedendo
> Per li muscosi scogli, altri solcando
> Con le preste barchette intorno il mare.
> L'amo e l'esca alla canna adatta Alcone,
> Cromi la barca sua pulisce e terge,
> Meri le reti al sol distende: ed io
> Delle reti scordato, e di me stesso
> Cerco per queste arene i tuoi vestigj,

with *Ecl.* ii. 28-29; 73-74; 4-6; i. 42-43; v. 90-94. And his statement in the same scene:

> Vada pur tra gli stagni e le paludi
> Del gelato Aquilone, o tra l'arene
> Di Libia ardenti, non sarà mai solo
> Servo d'Amor, chè'l suo signor va seco,

comes from *Ecl.* i. 65-72. 'Alcippe's' comparison, iii. 2:

Della spuma del mar assai più molli,

comes from *Ecl.* ii. 41; and her report of 'Alceo's' wealth and accomplishments owes something to *Ecl.* v. 99-111. In the first scene of the fourth act there is a regular piscatory eclogue. Two of its songs:

SIL. A'cefali diletta l'acqua dolce,
Al sargo l'erba, il mar cupo all'occhiata;
Piace a me di Tibrina il guardo adorno.
MOR. Diletta alla lampreda il musco e l'acqua,
Al pesce del mio nome il lido e l'alga;
A me d'Aminta il bel riso giocondo,

are like the song in *Ecl.* iii. 90-93. In the third scene, the messenger's description of 'Alceo's' lament:

nè così dolce
Si lagna al suo morir vicino il cigno,
Nè così piange Alcione il suo marito,
Com'ei soave si lagnava,

reminds one of *Ecl.* i. 106-108. And the address to the sea-nymphs:

Belle di Doride figliuole,
Scrivete il duro caso in questi scogli,
Sì che sia noto a tutti i pescatori,
Sì che lo sappia Eurilla, e se ne goda,
Quasi di suo trionfo: e i naviganti
Che verranno d'Astura, o d'altro loco,
Fuggan sapendo ciò, quest'onde infami
Per la mia morte,

borrows something from *Ecl.* ii. 74-82.

In Bernardino Baldi's piscatory eclogue *Tibrina* the passage:

Or tutto il mondo ha tregua; entro il suo letto
Il mar giace senz' onda, e per gli scogli
Dormono l'orche informi e le balene:
Et io fra tutti solo, oimè, non trovo
Ne' miei gravi martir posa o quiete,[51]

[51] *Versi e prose scelte di Bernardino Baldi*, Florence, 1859. This edition contains seventeen 'Egloghe' (pp. 85-210). Three of them (iii, vii, viii) are piscatory, and two (ix, xv) are 'mixed', i. e., the speakers in each are a fisherman and a shepherd.

is a paraphrase of *Ecl.* ii. 11-16. In one of his 'mixed' eclogues (ix) he has the name 'Licota', from Sannazaro, *Ecl.* i. 25, and in another (xv) he has the phrase "la nodosa rete", from *Ecl.* ii. 52.

In the *Mergellina* of G. C. Capaccio (1598) the third eclogue is a paraphrase of Sannazaro's first—'Si piange la morte di Filli'. Compare, for example, the passage:

> LIC. Deh quai fur gli spettacoli? e la pompa
> Funebre qual fu all' hor che con questi occhi
> Vidi, piansi, notai le fredde membra? [52]

with *Ecl.* i. 18-20. And the fourth eclogue, which deals with magic rites, has borrowed freely from Sannazaro's 'Herpylis'. Compare the lines:

> Tu che al furor di neghitosi Venti
> Picciola e sacra Ecnei, contraria sei,
> E che col picciol dorso
> Fermi di legni il corso,
> Deh ferma il mio penar, ferma i tormenti
> Contraria a la cagion de i dolor miei,

with *Ecl.* v. 56-58.

The thirteen piscatory eclogues of Nicolaus Parthenius Giannettasius follow very closely the model of Virgil, but they borrow freely from Sannazaro as well. In the first, *Tityrus*, the offer of a gift "dono mihi quam dedit olim, cum canerem, Melisaeus" comes from *Ecl.* ii. 41-43, and the phrase "recurvato variata corallia trunco", from *Ecl.* iii. 101. Lines 100-104:

> litoream interea, Caesar, ne despice Musam
> quam tibi caerulei cecinit Crateris ad oram
> Tityrus, e patrio qui primus litore Musas
> per vitreas vexit velis maioribus undas,
> primus et audaces duxit per caerula nautas,[53]

[52] *Mergellina:* Egloghe Piscatorie di Giulio Cesare Capaccio Napolitano, in Venetia, 1598, p. 75.

[53] *Piscatoria et Nautica,* editio altera, Naples, 1686, p. 12. In the preface 'ad lectorem' Giannettasius says: "at nullus, quod sciam, hactenus Rem Nauticam carmine complexus est; nam cum lapidem omnem evolverem ut, si quis huius rei auctor aliquis esset, ad manus perveniret, nunquam vel unum nactus sum". Bernardino Baldi had written a didactic poem *Nautica* many years earlier.

are due to *Ecl.* iv. 17-20. In the second eclogue, *Parthenis,* the lament of Sannazaro's 'Lycon' is taken as a model for an appeal to the Blessed Virgin:

> ah miser! ah nostros contemnit Parthenis ignes.
> praetulerimne aliquam tibi forsan, Dia, vereris?
> at mihi vos, Superi, testes, si corde caducum,
> aut unquam mortale aliquid meditatus: . . .
> an me tu forsan, Virgo, aspernaris amantem
> quod pauper piscator? erat piscator et ipse
> nonne puer, formosa, tuus? . . . . .
> nil tamen haec prosunt, dulcem si cernere vultum
> dura negas tantumque meos contemnis amores.

The close of the poem:

> sed tempus rutilis percurrere litora flammis, etc.,

may be compared with *Ecl.* i. 129-130 and *Ecl.* ii. 5. The third eclogue, *Antigenes*, has several proper names which come from Sannazaro, or through Sannazaro: 'Milcon', 'Dorylas', 'Lycabas', 'Phrasidamus', 'Polybotas'. The phrase "fumosa Phrasidami tecta" recalls *Ecl.* i. 25, and "suavi mulcentem carmine phocas", line 102, is like *Ecl.* iv. 23. Lines 111-112:

> cum noctu nitidis perlustro litora flammis,
> octipedes rigida divello e rupe paguros,

remind one of *Ecl.* ii. 5 and iii. 8. In the fourth eclogue, *Caesar*, line 28:

> et tranquilla levi crispabunt caerula flabro,

is due to *Ecl.* iii. 54-55. And lines 34-36:

> non vacuae metuent Lunae dispendia conchae
> nec foliis illas unquam lentiscus amaris
> inficiet,

repeat the fancy of *Ecl.* ii. 34-35. The fifth eclogue, *Thyrsis*, has the names 'Amilcon' and 'Mycon', from Sannazaro.[54] The expression "purgamenta maris", 40, is like

[54] The third, fourth and fifth eclogues are very close copies of the third, fourth and fifth eclogues of Virgil.

" purgamina ponti ", *Ecl.* v. 37; the phrase " sarciret vimine nassas ", 59, comes from *Ecl.* i. 28, and " viridique altaria musco intexam ", 76, is like *Ecl.* i. 37. Lines 62-63:

> perque alios amnes tranquillaque marmora Divum
> felices sequitur pisces felicior ipse,

remind one of *Ecl.* i. 92-93. The closing lines:

> sed iam surge puer; de litore clamat Amilcon,
> tempus et e pelago plenas educere nassas,

are like the close of *Ecl.* i. The plan of the sixth eclogue, *Glaucus*, is taken from Sannazaro's fourth: three fishermen, returning from Stabiae late at night, hear the prophecy of Glaucus. The dedication, with its " litoreas nec dedignare Camenas ", is copied from the same poem. The seventh eclogue, *Epaeneteria*, like the eleventh, is " mixed ", *i. e.*, a dialogue between a fisherman and a shepherd. Line 23:

> felici crispant Zephyri placida aequora flabro,

and line 56, " Zephyris crispantibus undas ", are like *Ecl.* iii. 55. Line 38:

> hic iuvat et celeri delphina lacessere cursu,

is due to *Ecl.* v. 107-108. The opening lines of the eighth, *Genethliaca*:

> Virginis Augustae ad templum sub monte repostum
> (namque dies natalis erat) convenerat omnis
> Pausilypi Megaraeque manus: Zephyraeus aprico
> Pausilypo, Megara descenderat Artemidorus,
> nare periti ambo et durare in fluctibus ambo,

are copied from Sannazaro's fragmentary eclogue, 13-16. The name ' Zephyraeus ' is copied with the rest. And so is the refrain:

> Virginis est Natalis, age, ede, o buccina cantus.

Line 6:

> velocique vagum delphina lacessere cursu,

is like *Ecl.* v. 107-108. The words " laetum piscantibus omen ", 38, come from *Ecl.* i. 98; and the phrase, " curvo ramosa corallia trunco ", 81, is like *Ecl.* iii. 101. In the ninth eclogue, *Dorylas*, line 34:

> retia et ad solem expandet madidosque rudentes,

may be compared with *Ecl.* i. 42-43, and line 73:

> retiaque et calamos et vimineos labyrinthos,

with *Ecl.* iii. 12. Lines 77-81:

> interea haec duro describam carmina saxo,
> carmina quae, molli dum texit vimine nassas,
> piscator legat et lacrimans suspiria fundat, etc.,

are copied from *Ecl.* i. 101-105. The setting of the tenth eclogue, *Chrysis*, is taken from Sannazaro's first. One speaker begins, " Mirabar, Polydore, mari dum nuper in alto ", etc., and goes on, " ecce dies aderat ", etc. The other replies, " scilicet id fuerat quod ", etc. Lines 27-28:

> incipe: iam raucus cecidit Notus, atque silentes
> aspice tranquillo sternantur ut aequore fluctus,

are due to *Ecl.* i. 31-32, and lines 34-36:

> immo haec quae, nitidas medio de gurgite conchas
> dum refero in litus, Divo properata parabam
> iam repetam,

to *Ecl.* i. 33-36. The words " albisque lapillis ", 49, and " evulsa corallia saxis ", 53, come from *Ecl.* i. 83 and 40. In the eleventh eclogue, *Aegon*, line 7:

> (si qua tibi nostrae velocis gratia cymbae)

is like Sannazaro's fragment, line 5. Lines 39-41:

> scilicet id fuerat, prima quod luce diei
> saepius, insuetum, resiliret ab aequore delphin
> Nereidesque choros agerent.

are adapted from *Ecl.* i. 12 and 6-7. Line 81:

> dum moror et molles expecto ad retia praedas,

reminds one of *Ecl.* i. 2. *Ecl.* xii, *Moeris*, has the name 'Hyale', from Sannazaro, ii. 23. The beginning of the last eclogue, *Cardenides*:

> optatos iam pande mihi, formosa, recessus,
> Mergillina, cavis et amicam in rupibus umbram,
> quo plenas referam nassas et frigora captem,

is modeled on the beginning of Sannazaro's piscatory fragment. Lines 83-86:

> et saxosa mihi servat quos Nesis echinos
> quosque Dicarchaeis nutrit Thetis umida saxis:
> illos e fundo rigidaque e rupe revellam,
> cum iam Luna suum complevit lumine cornu,

may be compared with *Ecl.* ii. 33-35. And there is a similar fancy in line 113:

> orbe velut pleno succus pinguescit echini.

The phrase "subtexit arundine linum", 110, recalls *Ecl.* i. 102. Even in his didactic poem *Nautica* (i. 28-29) Giannettasius has an echo of Sannazaro's fragment (11-12):

> mediisque te fluctibus aemula Doris
> compellat, campusque sonat late omnis aquarum.

Of the three piscatory eclogues by Giuseppe Parini, the first and third have the names 'Licone' and 'Telgone' (both from Sannazaro). The first, *Licone*, is much in the tone of Sannazaro's second. It begins:

> Dunque, Ninfa crudel, dunque a' miei versi
> Non vuoi porgere orecchio, e vuoi ch' io pera
> Con tanto pianto onde il mio volto aspersi?

And the closing lines:

Ma lasso! a che pregar? costei s'ostina
  Tanto contra di me, quant' io mi doglio;
  E sono i preghi miei l'onda marina
Che in van batte e ribatte in uno scoglio,

are obviously due to *Ecl.* ii. 9-10.

The Sicilian poet, G. Meli, wrote an 'egloga piscatoria' in 1787, and two piscatory idyls, *Polemuni* (1787) and *Li Piscaturi* (1814). The last has a few fancies from Theocritus, xxi. But it is hard to find in them any direct influence of Sannazaro, or any imitation in detail.

In Garcilaso de la Vega's third eclogue (329-336) the stanza:

¿Ves el furor del animoso viento,
embravecido en la fragosa sierra,
que los antiguos robles ciento á ciento
y los pinos altísimos atierra,
y de tanto destrozo aún no contento,
al espantoso mar mueve la guerra?
Pequeña es esta furia, comparada
á la de Filis, con Alcino airada,

sounds like a reminiscence of *Ecl.* iii. 58-61.

In Lope de Vega's piscatory eclogue, *Felicio*, the phrase "al sol tendida | la parda red nudosa" may perhaps be compared with *Ecl.* i. 42, and ii. 52.

There is a 'piscatory eclogue' among the poems of Calderon, *El Golfo de las Sirenas*; but this is an eclogue only in the Spanish sense of the word, and is really a drama.

In Portugal, Sá de Miranda's second eclogue has a list of signs marking the death of 'Celia' (st. vii-xv) which remind one of the beginning of Sannazaro's first (1-17). In his third, the lamenting of 'Andres', st. ix:

Tu mientras que los otros apascientan
  A sus rebaños, Iuan, Pedro, y Rodrigo,
  Mientras nel pedernal fuego arrebientan,
  Hurtados de los vientos al abrigo
  Do sus passados casos se recuentan,
  Tu debatiendo vás solo contigo,
  Mientras tañendo estan, mientras cantando,
  Tu vaste ansi, y ansi deuaneando,

is like the lamenting of 'Lycon', *Ecl.* ii. 1-7. And stanzas xxxiii-xxxiv:

Allá me llama Amor d'aquella altura,
A bolar tras el voy, veré si ansi
Pondrè fin a la vida, y a la locura;
Passaran los pastores por aqui
Cantando mi cruel corta ventura:
Cruel llamando Amor, cuytado a mi,
A priessa por salir del val priado,
Por la muerte de Andres mal estrenado.

Los vnos a los otros gritaran,
Huye del valle a do yaze el zagal,
Y los otros tambien responderan,
Huye del valle a do yaze el zagal:
Y todos juntos mas añadiran,
Que por amar tambien murio tan mal,
Que por amar tambien tan mal muriô,
Dessa peña alta Amor le despeñò,

look like an imitation of *Ecl.* ii. 73-82.

The sixth eclogue of Luiz de Camões, written in what the author calls 'novo estylo', is a dialogue between a shepherd and a fisherman. It is professedly a blending of the manner of Virgil with that of Sannazaro. One line:

Encrespa brandamente o ameno rio,

recalls the striking expression "crispantur leniter undae", *Ecl.* iii. 55. And the lines in one of 'Alicuto's' songs:

Pescador ja foi Glauco, e deos agora
He do mar; e Protêo Phocas guarda,

repeat the fancy of *Ecl.* ii. 53-55 and iii. 62-65. The eighth, ninth and tenth eclogues are piscatory. In the eighth, the plight of 'Sereno':

Os outros pescadores tẽe lançado
No Tejo as redes: elle só fazia
Este queixume ao vento descuidado,

is like that of 'Lycon', *Ecl.* ii. 4-7. And a part of his complaint:

Amansão-se ondas, quebra o vento a ira:
Minha tormenta só nunca socega;
O meu peito arde em vão, em vão suspira,

is taken from the same poem, 13-16. The ninth eclogue, *Palemo* (sometimes attributed to Diogo Bernardes) is a very close copy of *Ecl.* ii. It begins:

> Despois que o leve barco ao duro remo,
> Onde menos das ondas se temia,
> Atou o pescador pobre Palemo;
> Em quanto as negras redes estendia
> Seu companheiro Alcão na branca arêa,
> E Lico as longas cordas envolvia;
> De cima d'huma rocha, a qual rodêa
> O mar, quebrando nella de contino,
> Começou a chamar por Calatêa.

'Lycon's' offer of various gifts is imitated in detail; and so are several other parts of his appeal:

> Deixando este lugar tão infamado
> Com minha morte, que dos marinheiros
> Com o dedo de lá será mostrado.
> Dirão os naturaes e os estrangeiros:
> Alli morreu Palemo. Ai triste historia!
> Guardae a náo de alli, ventos ligeiros. . . .
> Da nossa differença não te espantes:
> Tu Nympha, eu pescador: Glauco, deos vosso,
> Qual eu agora sou, tal era d'antes. . .
> A praia está callada, o mar em calma;
> Por cima desta rocha brandamente
> Zephyro respirando a desencalma. . .
> Mas ai! qu'em vão te chamo, em vão te rogo;
> Que nem tu a meus rogos tens respeito,
> Nem eu, por mais que grite, desaffogo.

In Antonio Ferreira's second eclogue, *Janio*, the speakers are a fisherman and a shepherd.

In the first eclogue of P. Lotichius Secundus, line 6: "merces iucunda mei, Sturmere, laboris", is an imitation of Sannazaro's piscatory fragment, line 6. Lines 46-47:

> dum frigida caelo
> sidera connivent blandos imitantia somnos,

are an expansion of *Ecl.* ii. 14. In his second eclogue the expression "heu sortem miserandam", 40, comes from *Ecl.* iv. 86, and the sentiment, 117-118:

> quid tum, si fata negabunt
> in patriam reditus? tellus commune sepulcrum est,

from *Ecl.* iv. 91. In his fourth eclogue, *Lycidas*, the complaint, 64-66:

> quandoquidem nostras tu sola querelas,
> Ocyroe, tu sola meos contemnis amores:
> nec quid sint lacrimae, nec quid suspiria, curas,

is an imitation of *Ecl.* ii. 29 and 50. In the fifth, *Daphnis,* the expressions "unanimem sororem" and "Haemonias artes" are repeated from Sannazaro's fifth, 25 and 33; and the second intercalary line:

> occule luciferos Sol nubibus, occule vultus,

is like the second intercalary in *Ecl.* v. 116, 121, etc. In *Eleg.* ii. 7, 41-46, Lotichius has an imitation of *Ecl.* i (91-104):

> sive tamen gelidae mulcent te litoris aurae
> atque sub his gaudes nunc habitare iugis,
> seu colis Eridani ripas, sine vortice cuius
> lenta per Elysium volvitur unda nemus,
> in gremio, Delphin, recuba telluris amatae
> molliter, et cineres saepe revise tuos.

And the same passage is imitated again, in *Eleg.* iii. 7, 9-10:

> ergo age, seu liquidum colis aethera, sive quietas
> heroum sedes Elysiumque nemus.

In the *Silvae* of Franciscus Modius Brugensis there is an 'ecloga nautica' which reminds one of Sannazaro. The picture, in the opening lines, of the despairing lover:

> et patriis proiectus rupibus amens,
> qua patet Hadriacum late prospectus in aequor,
> sub noctem hos questus vacuas iactabat ad auras,[55]

is like the beginning of *Ecl.* ii. A part of his complaint:

> et post haec potis es nostros contemnere amores,
> crudelis, nec te morituri funere acerbo
> ulla movet cura aut suadet miserescere Gryppi?

[55] *Poemata*, Wirtzeburgi, 1583, p. 92.

is quite in the tone of the same poem. And another passage:

> crudelis nimiumque mei secure Cupido,
> hoccine erat quondam quod me sperare iubebas,
> amplexus mihi cum nocturnaque gaudia demens
> fingebam,

is like *Ecl.* i. 57-59.

In the Second Day of Remy Belleau's *Bergerie* a rather remarkable 'fisherman' repeats an eclogue, *Le Pescheur,* which he professes to have learned from "un vieil Marinier Sicilien". It really owes much more to Sannazaro than to Theocritus, and is largely a paraphrase of his second eclogue: [56]

> Il estoit amusé, pensif dessous le frais
> D'vn rocher cauerneux, et ie croy tout exprés
> Pour faire sous l'horreur de ces voûtes moussues
> Ses complaintes aux vents, et aux vagues bossues: . . .
> Le ciel tranquille et beau, et les vagues de l'air
> S'accordent au repos des vagues de la mer:
> Les Thons, les Marsouins, les Dauphins, les Baleines,
> Dorment sur le sablon sans sentir les haleines
> Des Zephyrs appaisez, et semble que ceste eau
> Soit vn marbre poly,. . . . .
> Tout est tranquille et coy, fors que mov malheureux,
> Qui flotte à la merci de ces vents amoureux, . . .
> Pour te faire plaisir ie chante, mais en vain,
> Et ma voix seulement à ces rochers cogneuë
> S'enuolle auec les vents compagne de la nuë:
> Si sçay-ie bien pourtant que plus grandes que toy
> Et de meilleure part, tiendroyent conte de moy,
> S'elles auoyent ballé sous la douce cadance
> Des accens de ma voix: . . . .
> Qu'as-tu faict des presens que ie t'ay faits, cruelle?
> Où est ce fin coral et ceste pierre belle,
> Cest ambre, ce parfum, tant de perles de pris,
> Qu'en te moquant de moy, ingrate, tu as pris? . . .
> Mais puis que ie cognoy que ie ne puis complaire
> Seulement à tes yeux, Hà ie me veux retraire
> Sous l'extreme rigueur des souspirs d'Aquilon,
> Dessus la mer de glace, ou conter le sablon
> De la riue Erythree, et voir le peuple More,
> L'Afrique, la Libye, et plus auant encore
> Poulsé d'vne fureur, ou ie me ietteray

[56] F. Torraca, *Gl' Imitatori stranieri di Jacopo Sannazaro,* Rome, 1882, pp. 54 f.

De la plus haute roche en mer, et me noiray:
Seulement ie vous pry, ô Deïtez sacrees,
Qui douces habitez sous les ondes vitrees.
Tombant receuez-moy, à fin qu'entre vos bras
La cheute me soit douce, et douce le trespas.
Nymphes avez égard à ma peine soufferte,
Palemon, Panopee, et Glauque et Melicerte,
Avez pitié de moy, et me caressez tous,
Quand plongé dessous l'eau ie seray pres de vous.
Possible quelque iour ceste roche vantee,
Infame de ma mort, ne sera plus hantee:
Et le sage nocher approchant ceste part
Destournant son vaisseau fera voile à l'escart.
Ainsi se lamentoit ce Pescheur miserable,
Imprimant ses regrets sur le mouuant du sable, etc.[57]

The same singer then repeats a second eclogue, *Les Pescheurs*, which is an imitation of Sannazaro's third. Two amorous fishermen, driven from their work by wind and storm, sing of their mistresses in alternate verses:

Thenot

O saintes deitez, Deesses Nereïdes,
Qui douces habitez les campagnes humides,
Si vous nourristes onc en ce marin seiour
Ce feu prompt et subtil qui prouient de l'Amour,
Vierges departez moy de ces noueautez rares,
Des perles, du coral, que les nochers auares
Vont fouillant dans la mer, ou quelque autre butin
Pour flechir la rigueur des beaux yeux de Catin:
Ou si ces beaux presens n'ont pouuoir de l'attraire,
Trouuez ie vous supply, dans ce marin repaire,
Quelque nouuelle plante, ou quelque bonne odeur,
Pour adoucir mon mal, et guarir ma douleur.

Ianot

Protee, grand berger des campagnes vitrees
Des troupeaux escaillez, et des Nymphes sacrees,
La guide et le pasteur, escoute ceste fois,
Et me donnant secours enten ma triste voix,
Fay qu'Isabeau s'accorde à mes humbles prieres,
Ou ces rochers battus des vagues marinieres,
Comme moy malheureux d'vn martyre nouueau,
Seruiront à mes os de marque et de tombeau.

[57] *Oeuvres poétiques de Remy Belleau*, ed. Ch. Marty-Laveaux, vol. ii, Paris, 1878, pp. 53-56.

Thenot

Comme vn esquif courrier volle d'ailes legeres
Soüefuement dessus l'eau quand les haleines fieres
Des vents impetueux ne la font escumer,
Et qu'on voit seulement le grand front de la mer
Se frizer doucement en petites fronceures
Sous les tiedes souspirs et les molles enfleures
Des Zephyrs tremblottans: Ainsi coulloient mes iours
Sous les douces faueurs du ciel et des Amours,
Lors que viuant heureux ma cruelle ennemie
Eschauffoit dans son coeur les soupirs de ma vie.

Ianot

Depuis, ô cruauté! que son visage ami,
Se destournant de moy s'est fait mon ennemi,
Comme vn vaisseau batu et rebatu des ondes
Quand les vents mutinez des fondrieres profondes
Poussent haut le sablon iusques au fil de l'eau,
Et troublent l'Ocean d'vn orage nouueau:
Tout ainsi i'ay vescu depuis que ma rebelle
Se monstre à mes desseins et fascheuse et cruelle,
Depuis qu'elle commence (o trop fascheux esmoy
Qu'il faut que ie confesse) à se moquer de moy.

Thenot

La Carpe et le Brochet habitent és riuieres,
Les Saumons citadins des costes poissonnieres
Reposent dans la mer, l'Ombre sur le grauois,
L'Huitre contre le roc, les Cerfs dedans les bois:
Et moy qui n'a repos tant seulement vne heure,
Vagabond et seulet, sans adueu, sans demeure,
I'erre autour de la porte où mon coeur fait seiour,
Esclaue et prisonnier dans les rets de l'Amour. . . .

Ianot

Sans ma gente Isabeau la riue sablonniere,
La bâche, le veruain, la coste poissonniere,
La ligne, l'ameçon, et bref rien ne me plaist,
L'air et le poisson mesme, et la mer me desplaist.

Thenot

Sans ma belle Catin, le gentil exercice
De tramer des filets et des engins d'esclisse,
De canne. de roseaux, enyurer le poisson,
Le prendre à l'espreuier, au feu, à l'ameçon,
Espier le temps propre à faire vne tendue
Aux bouches d'vne escluse, vne amorce espandue,
Ne me vient à plaisir: bref deux Astres iumeaux,
(O puissance d'Amour!) me bannissent des eaux.

In the *Larmes sur le Trespas de Monseigneur René de Lorraine,* in the same division of the *Bergerie*, there are one or two echoes of *Ecl.* i. 'Ianot' observes that the merry play of the dolphins and Tritons has ceased:

On ne voit plus en rond à voutures doublees
Les Dauphins s'esgayer sur les plaines salees,
Ny les Tritons souflans en leurs cors esmaillez,
Guider dessus les eaux les troupeaux escaillez.

And 'Bellin' explains it all:

Ne vous estonnez point de ces diuins presages,
Legers auantcoureurs des sinistres orages:
Car c'est le iour fatal, le iour trop malheureux
Que l'on serre, ô malheur! le corps cheualeureux
D'vn beau prince Lorrain dans la fosse poudreuse, etc.

It has been suggested that Lyly's *Loves Metamorphosis* shows some trace of Sannazaro's Latin Eclogues, "not merely in the bringing of pastoral down to the seashore, . . but in the transformation of the stony-hearted Nisa into a rock 'worne with the continuall beating of waues' (v. 4, 68)".[58]

A short poem which should be mentioned here is John Donne's adaptation of Marlowe's famous pastoral, *The Passionate Sheepheard to his Loue.* This is resolutely changed into a piscatory:

Come live with mee, and bee my love,
And wee will some new pleasures prove
Of golden sands, and christall brookes,
With silken lines and silver hookes, etc.

And it may be worth noting that in the sixth nymphal of Drayton's *Muses' Elysium* the speakers are "a woodman, fisher and a swain".

In the first of Phineas Fletcher's *Piscatorie Eclogues*

Complete Works of John Lyly, ed. R. W. Bond, Oxford, . ii, p. 481. Mr. Bond quotes *Ecl.* III, 50-53 and 66; also *M.* v. 4. 116, where Nisa's lover says 'vpon that Rocke did I d my life'. But it must not be inferred that Sannazaro transformation; in *Ecl.* III, 66, 'ille scopulus' means rocida.

"Thelgon, a poore fisher-swain" (the name from Sann. *Ecl.* v) sits under a "rocky canopie" and there sings "to seas and rocks". Cp. Sann. *Ecl.* ii. 1, 'forte Lycon vacuo fessus consederat antro | piscator,' etc. His phrase 'withy labyrinths', st. 5, comes from *Ecl.* iii. 12, and the lines, st. 6:

> There while our thinne nets dangling in the winde
> Hung on our oars tops,

from *Ecl.* iii. 10. The opening stanza of the second eclogue, *Thirsil*:

> Myrtil, why idle sit we on the shore?
> Since stormy windes and waves intestine spite
> Impatient rage of sail or bending oare;
> Sit we and sing, while windes and waters fight;
> And carol lowd of love, and loves delight,

should be compared with *Ecl.* iii. 1-10. And so should the opening stanza of the third, *Myrtilus*:

> His dangling nets (hung on the trembling oare)
> Had leave to play, so had his idle hook,
> While madding windes the madder Ocean shook.

In the same third eclogue, stanza 17:

> See, see, fair Caelia, seas are calmly laid,
> And end their boisterous threats in quiet peace;
> The waves their drummes, the windes their trumpets cease:
> But my sick love (ah love full ill apayd!)
> Never can hope his storms may be allayd; etc.,

may be compared with *Ecl.* ii. 11-16. In the seventh eclogue, *The Prize*, the second stanza:

> Stella, whose love his life, and whose disdain
> Seems worse then angry skies, or never quiet main,

reminds one of *Ecl.* iii. 59-61; the thirteenth:

> Proteus, thy song to heare,
> Seas list'ning stand, and windes to whistle fear;
> The lively Delphins dance, and brisly Seales give eare,

of *Ecl.* iv. 23-27; stanza 32:

What herb was that, on which old Glaucus feeding,
Grows never old, but now the gods augmenteth?

of *Ecl.* i. 45-48. Compare, also, Fletcher's Latin eclogue *Lusus*:

quae te littoribus, quae tanta abstraxerat herba,
Glauce, auxitque deos?

Another of Fletcher's Latin eclogues, *Myrtillus*, borrows very freely from Sannazaro; compare lines 20-23:

aut levet ipsa meos Daphne quos intulit ignes,
aut si adeo indigni sumus, atque irasceris usque,
usque adeo crudelis Amor sub pectore saevis,
has, precor, has tumulum, Nymphae, concedite lymphas,

with *Ecl.* iii. 50-53; lines 27-29:

scilicet expectem, Damon dum fumidus illam
excipiat stabulo, thalamove iniecta Myconis
(hei mihi!) pisciculis iussos misera induat hamos?

with *Ecl.* i. 24-28; lines 37-40:

non me monstra maris terrent, immania cete
corpora, non curvi delphines, non tua, Proteu,
imperia, informes passim per littora phocae;
non ipsum terret, vincens sua monstra profundum,

with *Ecl.* i. 72-75; and lines 84-87:

me quoque iam primo gelida sub rupe canentem
audiit et teneris indulsit praemia Musis
undarum regina Thetis, quae condita mecum
servo,

with *Ecl.* ii. 41-46.

In the first 'ecloga bucolica' of Joannes Leochaeus Scotus[59] the phrase "populique urbesque valete" comes

[59] *Musae Priores, sive Poematum Pars Prior,* Londini, 1620.

from *Ecl.* i. 77. And another expression "agrestem Lycidas percurret avenam" may be compared with *Ecl.* iii. 40. In the second, *Daphnis redux*, the line:

> ipse dedit dixitque 'tuae haec sint praemia Musae',

may be compared with *Ecl.* ii. 44. And two of the songs of 'Lycidas':

> Nulla placent sine te nobis bona: displicet arbos,
> aura nocet, placidos fugio cum murmure rivos.
> at si aderis iam, Daphni, placebit et arboris umbra,
> aura canet, placidi praebebunt otia rivi,

and:

> Vitis in aprico spargit sua brachia colle,
> pinus in irriguis surgit formosior hortis.
> ante tuas ego, Daphni, fores desertus oberro,
> qui potis es laetis Lycidae mala tollere ocellis,

are like two of the songs of 'Iolas', *Ecl.* iii. 82-85 and 90-93.

In his second 'ecloga piscatoria' the line:

> polypus haud scopulis latuit, non sargus in herbis,

reminds one of *Ecl.* iii. 90-91. The phrase "e duris vix vulsa corallia saxis" comes from *Ecl.* i. 40. And the names 'Dorylas', 'Lycabas', 'Melisaeus', are borrowed from Sannazaro. In the third, *Lycon*, the passage:

> nam mihi nescio quid queruli lachrymabile mergi
> praeteritis cecinere diebus,

is due to *Ecl.* i. 15. And the complaint:

> sed mihi quid prosunt haec omnia, si via noti
> aequoris interdicta et non licet ire per altum,

is modeled on *Ecl.* ii. 26-28. The names 'Thelgon' and 'Lycon' come from Sannazaro. In the fifth, *Stimichon,* the phrase "pinguia culta" is borrowed from *Ecl.* iv. 68,

In his second 'ecloga nautica', the words of 'Aegialeus':

> quem mihi Donensis custos dedit aequoris olim,
> dum canerem, dixitque 'tuae haec sint praemia Musae,
> quandoquidem nostra cecinit non talis in acta',

are an echo of *Ecl.* ii. 41-45. And the mention of "ditis proles Polybotae" is due to *Ecl.* ii. 18. In the third, *Phroura*, two of the songs:

> Creta Iovi magno, sua Mercurio Cyllene,
> Vulcano Lemnos, Veneri gratissima Cyprus,
> Litha meae Panopae; si Lithae commoda norint,
> Vulcanus Lemnon, linquet Venus aurea Cyprum,

and

> Bacchus amat Thebas, doctas Tritonia Athenas,
> Mars Rhodopen iactat, proles Latonia Delon;
> Edini turres dum mellea Chloris amabit,
> nec Rhodope Edinum vincet, nec candida Delos,

are copied from Sannazaro, *Ecl.* iii. 70-77. In the fifth, *Echo*, the passage:

> Vitatur Boreas, Auster vitatur et Eurus,
> vitatur nix cana, imbres, gelidaeque pruinae,
> omnia vitantur; sed amorem et spicula mortis
> non modus effugere est, nec ab his fas currere,

is an imitation of *Ecl.* ii. 71-72.

In the tenth eclogue of W. Diaper's *Nereides*[60] a mermaid ('Meroe') tries to call back her faithless lover by enchantments; and some of the charms she uses are borrowed from Sannazaro's 'Herpylis'. Compare, for example, the lines:

[60] *Nereides: or Sea-Eclogues,* London, 1712. The book was published anonymously, and the author's name is often misspelled. He [is] mentioned in Swift's *Journal to Stella,* XLIII, 12: "Here is a [you]ng fellow has writ some Sea Eclogues, Poems of Mermen, re[sem]bling pastorals and shepherds, and they are very pretty, and the [tho]ught is new. . . . His name is Diaper". A copy in the Colum[bia] University Library bears an inscription by "The Author, W. D., [Ma]rch 12, 1712". For some account of these poems, see H. M. Hall, [Id]ylls of Fishermen, New York, 1912, pp. 155-163.

Since he is gone, I'll fetch him to my Arms
By sacred Spells, and force of Magick Charms.
Search in the Slime, you'll find the Cramp-fish there,
That chilling stops whatever swims too near:
You'll find the Fish that stays the labouring Ship,
Tho' ruffling Winds drive o'er the noisy Deep:
So *Phorbas,* while from me he perjur'd flies,
Is struck benumb'd, and fix'd with strange Surprise,

with *Ecl.* v. 55-58. The twelfth poem reports a dialogue between two fishermen, and the last two (xiii, xiv) contain some curious information about fishes.

The *Piscatory Eclogues* of Moses Browne were first published (London, 1729) with the sub-title "an Essay to introduce new Rules and new Characters into Pastoral". They are not a mere paraphrase or a slavish imitation of Sannazaro's poems; indeed, their author was "flatter'd to believe his Endeavours would meet with a more favourable Acceptance, if Sanazarius had never wrote his Sea-Eclogues". Still, the second, *The Nocturnal*, may remind the reader of Sannazaro's second; and 'Renock' is a sort of eighteenth-century 'Lycon':

Coy Maid! lost lovely Sweet! ah, you can rest,
While I still wake with cruel Cares opprest,
Blest *Pow'r of Sleep!* her Eye-lids gently close,
Melt her soft *Dreams* with *Renock's* dying Woes!

The scene of the third, *The Sea Swains*, may recall Sannazaro's third. "A Company of Fishers, forc'd in their Boats from Sea, by bad Weather, take Harbour up a shady Stream, where they divert and refresh themselves". The poem begins:

By a close Creek, with shelt'ring Rocks confin'd,
While the Seas echo'd to the vexing Wind,
Old *Chromis* in his dancing Boat withdrew,
To mix in Pastimes with the *harbour'd Crew.*
Here while their Oars the *idle Nets* sustain
(Drove from their Labours on the madding Main)
The *Fisher-Sire,* in Skill experienc'd long,
The *Youths* now challenge for his *promis'd Song.*[61]

[61] Quoted from *Poems on Various Subjects,* London, 1739. Here this eclogue stands fourth in the series, and a few verbal changes have been made.

ACTII SYNCERI SANNAZARII

PISCATORIA

ECLOGA I, *PHYLLIS.*

LYCIDAS. MYCON.

Lycidas.

Mirabar, vicina, Mycon, per litora nuper
Dum vagor exspectoque leves ad pabula thynnos,
Quid tantum insuetus streperet mihi corvus et udae
Per scopulos passim fulicae perque antra repostae
Tristia flebilibus complerent saxa querelis,
Cum jam nec curvus resiliret ab aequore delphin
Nec solitos de more choros induceret undis.
Ecce dies aderat caram qua Phyllida terrae
Condidimus tumuloque pias deflevimus umbras,
Ah miseri; et posthac nec tristes linquimus auras
Nec dubitat saevus solatia ferre Pylemon.

Mycon.

Scilicet id fuerat tota quod nocte vaganti
Huc illuc, dum Pausilypi latus omne pererro
Piscosamque lego celeri Nesida phaselo,
Nescio quid queruli gemerent lacrimabile mergi.
Phyllis ad inferias, Phyllis (si credimus) illos
Ad gemitum, o Lycida, tumulique ad sacra vocabat.

Lycidas.

Eheu, care Mycon, qualis spectacula pompae
(Nunc recolo) quas ipse manus quaeve ora notavi
His oculis; his, inquam, oculis quae funera vidi
Infelix; nec me tandem dolor improbus egit
In scopulos, in saxa, rogove absumpsit eodem
Ignea vis, vel saltem aliquis deus aequore mersit.

Mycon.

O Lycida, Lycida, nonne hoc felicius illi
Evenisse putas quam si fumosa Lycotae
Antra vel hirsuti tegetem subiisset Amyntae,

Et nunc heu viles hamo sibi quaereret escas
Aut tenui laceras sarciret vimine nassas?
Sed tu, si quid habes veteres quod lugeat ignes,
Quod manes cineresque diu testetur amatos,
Incipe, quandoquidem molles tibi litus harenas
Sternit et insani posuerunt murmura fluctus.

Lycidas.

Immo haec quae cineri nuper properata parabam
Carmina, ab extremo cum jam cava litora portu
Prospicerem et nivei venerarer saxa sepulcri,
Incipiam; tu coniferas ad busta cupressus
Sparge manu et viridi tumulum super intege myrto.

Mycon.

En tibi caerulei muscum aequoris, en tibi conchas
Purpureas, nec non toto quaesita profundo
Et vix ex imis evulsa corallia saxis
Afferimus; tu sollemnes nunc incipe cantus.
Incipe, dum ad solem Bajanus retia Milcon
Explicat et madidos componit in orbe rudentes.

Lycidas.

Quos mihi nunc, Divae, scopulos, quae panditis antra,
Nereides? quas tu secreti litoris herbas,
Glauce pater, quae monstriferis mihi gramina sucis
Ostendes nunc, Glauce, quibus tellure relicta,
Ah miser, et liquidi factus novus incola ponti
Te sequar in medios mutato corpore fluctus
Et feriam bifida spumantia marmora cauda?
Nam quid ego heu solis vitam sine Phyllide terris
Exoptem miser? aut quidnam rapta mihi luce
Dulce putem? quidve hic sperem? quid jam morer ultra
Infelix? an ut hac vili projectus in alga
Arentes tantum frutices desertaque cernam
Litora et ingrato jactem mea verba sepulcro?
Scilicet hos thalamos, hos felices hymenaeos
Concelebrem? sic speratae mihi gaudia taedae
Dat Venus? ambiguos sic dat Lucina timores?
Quis mihi, quis tete rapuit, dulcissima Phylli,
Phylli meae quondam requies spesque unica vitae,

Nunc dolor aeternusque imo sub pectore luctus?
Non licuit tecum optatos conjungere somnos
Dulcia nec primae decerpere dona juventae
Aut simul extremos vitam producere in annos.
Nunc te (quis credat?) lapis hic habet et mihi nusquam es;
Nusquam terrarum Phyllis, sed fabula et umbrae
Frustrantur miseras per dira insomnia noctes.
Me miserum, qua te tandem regione requiram?
Quave sequar? Per te quondam mihi terra placebat
Et populi laetaeque suis cum moenibus urbes;
Nunc juvat immensi fines lustrare profundi
Perque procellosas errare licentius undas
Tritonum immistum turbis scopulosaque cete
Inter et informes horrenti corpore phocas,
Quo numquam terras videam. Jam jam illa tot annis
Culta mihi tellus, populique urbesque valete,
Litora cara valete, vale simul optima Phylli.
Nos tibi, nos liquidis septem pro fluctibus aras
Ponemus septemque tibi de more quotannis
Monstra maris magni vitulos mactabimus hirtos,
Et tibi septenis pendebunt ostrea sertis,
Ostrea muricibus variata albisque lapillis.
Hic tibi Nisaee et flavos resoluta capillos
Cymodoce mitisque pia cum matre Palaemon
Et Panope et Siculi custos Galatea profundi
Sollemnes nectent choreas et carmina dicent
Quae Proteus quondam divino pectore vates
Edocuit, magni cum funera fleret Achillis
Et Thetidis luctus consolaretur amaros.
At tu, sive altum felix colis aethera, seu jam
Elysios inter manes coetusque verendos
Lethaeos sequeris per stagna liquentia pisces,
Seu legis aeternos formoso pollice flores,
Narcissumque crocumque et vivaces amaranthos,
Et violis teneras misces pallentibus algas,
Aspice nos mitisque veni; tu numen aquarum
Semper eris, semper laetum piscantibus omen.
Ut Nymphis Nereoque, ut flavicomae Amphitritae,
Sic tibi victrices fundent libamina cymbae.
Interea tumulo supremum hoc accipe carmen,
Carmen quod, tenui dum nectit arundine linum,

Piscator legat et scopulo suspiret ab alto:
IN. GREMIO. PHYLLIS. RECVBAT. SIRENIS. AMATAE
CONSVRGIS. GEMINO. FELIX. SEBETHE. SEPVLCRO

Mycon.

Dulce sonant, Lycida, tua carmina, nec mihi malim
Alcyonum lamenta aut udo in gramine ripae
Propter aquam dulces cycnorum audire querelas.
Sed tu (sic faciles vicina Megaria semper
Sufficiat conchas, sic proxima Mergilline
Ostrea saxosaeque ferat tibi rupis echinos)
Quandoquidem nox obscuras jam distulit umbras
Necdum permensus caelum Sol, incipe rursus
Atque itera mihi carmen; habent iterata leporem.

Lycidas.

Ne miserum, ne coge, Mycon; sat lumina, sat jam
Exhaustae maduere genae; dolor (aspice) siccas
Obduxit fauces quatit et singultibus imum
Pectus, anhelantemque animam vox aegra relinquit.
Et tamen haec alias tibi nos et plura canemus,
Fortasse et meliora, aderit si Musa canenti.
Quin et veliferis olim haec spectanda carinis,
Seu Prochytae, seu Miseni sub rupe patenti,
Inscribam grandesque notas ferrugine ducam
Praeteriens quas nauta mari percurrat ab alto
Et dicat: 'Lycidas, Lycidas haec carmina fecit'.
Sed quoniam socii passim per litus ovantes
Exspectant poscuntque tuas ad retia vires,
Eia age jam surgamus. Ego haec ad busta sedebo;
Tu socios invise, escas nam quaerere tempus
Et tibi nunc vacuae fluitant sine pondere nassae.

ECLOGA II, *GALATEA.*

Forte Lycon vacuo fessus consederat antro
Piscator qua se scopuli de vertice lato
Ostentat pelago pulcherrima Mergilline.
Dumque alii notosque sinus piscosaque circum
Aequora collustrant flammis aut linea longe
Retia captivosque trahunt ad litora pisces,
Ipse per obscuram meditatur carmina noctem:
'Immitis Galatea, nihil te munera tandem,
Nil nostrae movere preces? verba irrita ventis
Fudimus et vanas scopulis impegimus undas.
Aspice, cuncta silent, orcas et maxima cete
Somnus habet, tacitae recubant per litora phocae,
Non Zephyri strepit aura, sopor suus umida mulcet
Aequora, sopito conivent sidera caelo;
Solus ego (ei misero) dum tristi pectore questus
Nocte itero, somnum tota de mente fugavi,
Nec tamen ulla meae tangit te cura salutis.
At non Praxinoe me quondam, non Polybotae
Filia despexit, non divitis uxor Amyntae,
Quamvis culta sinu, quamvis foret alba papillis.
Quin etiam Aenaria (si quicquam credis) ab alta
Saepe vocor; solet ipsa meas laudare Camenas
In primis formosa Hyale cui sanguis Iberis
Clarus avis, cui tot terrae, tot litora parent
Quaeque vel in mediis Neptunum torreat undis.
Sed mihi quid prosunt haec omnia, si tibi tantum
(Quis credat, Galatea?) tibi si denique tantum
Displiceo? si tu nostram crudelis avenam
Sola fugis, sola et nostros contemnis amores?
Ostrea Miseni pendentibus eruta saxis
Mille tibi misi, totidem sub gurgite vasto
Pausilypus, totidem vitreis Euploea sub undis
Servat adhuc; plures Nesis mihi servat echinos
Quos nec vere novo foliis lentiscus amaris
Inficit aut vacuae tenuant dispendia Lunae.
Praeterea mihi sub pelago manus apta legendis
Muricibus; didici Tyrios cognoscere sucos
Quoque modo plena durent conchylia testa.

Quid refugis? Tingenda tibi jam lana paratur
Qua niteas superesque alias, Galatea, puellas,
Lana maris spumis quae mollior. Hanc mihi pastor
Ipse olim dedit, hanc pastor Melisaeus, ab alta
Cum me forte senex audisset rupe canentem,
Et dixit, " Puer, ista tuae sint praemia Musae,
Quandoquidem nostra cecinisti primus in acta ".
Ex illo in calathis servavi, ut mittere possem.
Sed tu (ne qua mihi superet spes, ne qua futuri
Condicio, Galatea) manum mihi dura negasti.
Hoc est, hoc, miserum quod perdidit. Ite Camenae,
Ite procul; sprevit nostras Galatea querelas.
Scilicet (exiguae videor quod navita cymbae,
Quodque leves hamos nodosaque retia tracto)
Despicis. An patrio non hoc quoque litore Glaucus
Fecerat, aequoreae Glaucus scrutator harenae?
Et nunc ille quidem tumidarum numen aquarum.
Sed nec (quae nimium vel me sic falsa fatigat)
Fabula te moveat Lydae, licet illa puellis
Jactet nescio quas mihi se misisse corollas;
Non me Lyda tamen, non impulit, aequora testor
Nereidasque omnes. Si fallo, naufragus illas
Experiar salsosque bibam sub gurgite fluctus.
Heu quid agam? Externas trans pontum quaerere terras
Jam pridem est animus, quo numquam navita, numquam
Piscator veniat; fors illic nostra licebit
Fata queri. Boreae extremo damnata sub axe
Stagna petam et rigidis numquam non cana pruinis
An Libyae rapidas Austrique tepentis harenas,
Et videam nigros populos Solemque propinquum?
Quid loquor infelix? an non per saxa, per ignes,
Quo me cumque pedes ducent, mens aegra sequetur?
Vitantur venti, pluviae vitantur et aestus,
Non vitatur amor; mecum tumuletur oportet.
Jam saxo meme ex illo demittere in undas
Praecipitem jubet ipse furor. Vos o mihi Nymphae,
Vos maris undisoni Nymphae, praestate cadenti
Non duros obitus saevasque exstinguite flammas.
Scilicet haec olim, veniens seu litore curvo
Cajetae, seu Cumarum navalibus altis,

Dum loca transibit, raucus de puppe magister
Hortatus socios " Dextrum deflectite " dicet
" In latus, o socii, dextras deflectite in undas;
Vitemus scopulos infames morte Lyconis " '.
  Talia nequiquam surdas jactabat ad auras
Infelix piscator et irrita vota fovebat,
Cum tandem extremo veniens effulsit ab ortu
Lucifer et roseo perfudit lumine pontum.

ECLOGA III, *MOPSUS.*

CELADON. MOPSUS. CHROMIS. IOLAS.

Celadon.

Dic mihi (nam Baulis, verum si rettulit Aegon,
Bis senos vos, Mopse, dies tenuere procellae)
Quid tu, quid Chromis interea, quid vester Iolas,
Dum Notus insultat pelago, dum murmurat unda;
Ecquid desertis vacui lusistis in antris?

Mopsus.

Quid nostrae facerent ingrata per otia Musae,
O Celadon? Neque tum conchas impune licebat
Per scopulos, non octipedes tentare paguros;
Jam fragilem in sicco munibant saxa phaselum
Raraque per longos pendebant retia remos;
Ante pedes cistaeque leves hamique jacebant
Et calami nassaeque et viminei labyrinthi.
Tum Chromis Inarimen spectans, 'His', inquit, 'ab oris
(Ah dirum exsilium) nostrae solvere carinae,
Cum regem post bella suum comitata juventus
Ignotis pelagi vitam committeret undis.
Quae tamen (ut fama est) Ligurum per saxa, per altas
Stoechadas emicuit Rhodanique invecta per amnem
(Nam bene si memini, Rhodanum referebat Amilcon)
Oceani madidas vidit refluentis harenas
Et quae caeruleos procul aspicit ora Britannos,
Qua (nisi vana ferunt) quoties maris unda recedit,
Indigenae captant nudos per litora pisces'.
'Ne, Chromi, ne luctus renova', respondit Iolas,
'Sat tuus haec nobis Lucrini nuper ad undam
Narravit Lycabas: Solem se scilicet illic
rans fluctus trans et nubes vidisse cadentem
ud aliter quam si nostris e montibus illum
jetae aspiceret longe post litora ferri,
c strepitum sensisse ruentis ab aethere currus.
erea mores populorum urbesque locosque
t quernasque domos et lignea tecta.
t varias (heu barbara nomina) gentes,

Bellovacos Morinosque et (quos quis dicere possit?)
Tarbellos; latis errare et flumina campis,
Nescio quem Ligerim tectis se innasse carinis.
Sed mea nunc aliae poscunt sibi pectora curae.
Tu modo, si quid habes (et te quoque Chloridis ardor
Excruciat) scopulo hoc mecum meditare vicissim.
Audiet et gracilem percurret Mopsus avenam'.
Sic illi; ast ego nil contra, sed quae mihi collo
Garrula pendebat manibus tunc sumpta cicuta est.
Scilicet alternos conabar arundine versus
Excipere, alternis nam dicere uterque parabat.
Nec mora; jam Chromis hos, hos et referebat Iolas.

Chromis.

Nereides, pelagi sacrum genus, aut mihi vestris
Munera ferte vadis duram queis Chlorida placem,
Aut, si muneribus flecti nequit, aequore toto
Quaerite quae nostrum sanet medicina furorem.

Iolas.

Sirenes, mea cura, audite haec ultima vota.
Aut revocet jam Nisa suum nec spernat Iolam,
Aut videat morientem; haec saxa impulsa marinis
Fluctibus, haec misero vilis dabit alga sepulcrum.

Chromis.

Qualis tranquillo quae labitur aequore cymba,
Cum Zephyris summae crispantur leniter undae,
Tuta volat luditque hilaris per transtra juventus,
Talis vita mihi, mea dum me Chloris amabat.

Iolas.

Aspicis iratae feriant ut saxa procellae,
Ut validis imae Coris turbentur harenae?
Jam scopulis furit unda, tremit jam terra tumultu;
Fallor, an haec ipsa est Nisae indignantis imago?

Chromis.

O Proteu, pastor liquidi maris, o pater, o rex,
(Quandoquidem insanos odistis, numina, fastus)
Quaere Pithecusas tu, cui licet, atque superbae
Dic Hyalae salsum te pascere monstra per aequor.

Iolas.

Ille habet, ille meos scopulus mihi servat amores
Qui propior terrae est; illum pete, Glauce, natatu,
Neve manus duri contemnat Nisa mariti,
Dic te squamigeras traxisse ad litora praedas.

Chromis.

Est Veneri Cypros gratissima, Creta Tonanti
Junonique Samos, Vulcano maxima Lemnos;
Aenariae portus Hyale dum pulchra tenebit,
Nec Samos Aenariam vincet nec maxima Lemnos.

Iolas.

Gradivus Rhodopen et Mercurius Cyllenen,
Ortygiam Phoebe, Tritonia jactat Hymetton;
Nisa colit Prochyten; Prochytes si commoda norint,
Ortygiam Phoebe, Tritonia linquat Hymetton.

Chromis.

Hic specus, hic rupes texendisque optima nassis
Vimina sunt, junci densaeque per avia myrtus;
Si mihi nunc Pholoe vel tantum Chloris adesset,
Quam bene pugnaces possem contemnere ventos.

Iolas.

Nulla mihi sine te rident loca, displicet aequor,
Sordet terra, leves odi cum retibus hamos;
At si aderis tu, Nisa, placebunt omnia, laetus
Tunc ego vel Libycis degam piscator harenis.

Chromis.

Dat rhombos Sinuessa, Dicarchi litora pagros,
Herculeae mullum rupes, synodontas Amalphis;
Parthenope teneris scatet ambitiosa puellis;
Quis mihi nunc alias scrutari suadeat algas?

Iolas.

In fluviis mugil versatur, sargus in herbis,
Polypus in scopulis, mediis melanurus in undis;
Ante tuas, mea Nisa, fores ego semper oberro;
Quae mihi det tales jucundior insula portus?

Mopsus.

Hactenus, o Celadon, resonis sub rupibus illos
Inter se vario memini contendere cantu
Horrida ventosi ridentes murmura ponti.
Qui tamen et laudes et munera digna tulere
Carminibus, sed quae nequeat contemnere Triton:
Hic, quam Circejo nudus sub gurgite cepi
Nativis concham maculis et murice pictam,
Ille, recurvato nodosa corallia trunco.

FERDINANDO FREDERICI

REGIS F. ARAGONIO, CALABRIAE DUCI,

ECLOGA IV, *PROTEUS.*

Nunc primum notas velis majoribus undas
Currimus, o Nymphae Craterides, ordine quando
Suadet amor carae primos telluris honores
Dicere; caeruleae magni Crateris alumnae,
Telluris primos carae dicamus honores.
Dum radiis fervens medium Sol excoquit aequor.
Tu vero, patriae juvenis decus, edite caelo,
Spes generis tanti, seu te nimbosa Pyrene
Pro dulci Latio, pro nostris detinet arvis,
Seu vagus objecto munimine claudit Iberus,
Rumpe moras, nec te latis Hispania regnis
Alliciat stirpisve tuae primordia et ille
Gentis honos, licet effuso Tagus impleat auro
Et pater Oceanus spumanti perluat unda.
Nam mihi, nam tempus veniet cum reddita sceptra
Parthenopae fractosque tua sub cuspide reges
Ipse canam; nunc litoream ne despice Musam
Quam tibi post silvas, post horrida lustra Lycaei
(Si quid id est) salsas deduxi primus ad undas
Ausus inexperta tentare pericula cymba.
Quae vada non norunt, quis nescit Protea portus?
Illum olim veteris pascentem ad saxa Minervae
Mulcentemque suas divino carmine phocas
E puppi sensere Melanthius et Phrasidamus,
Ut forte a Capreis obscura nocte redibant.
Sensere et vario delphinas ludere cursu
Tritonumque choris longe freta pulsa sonare.
Ipse autem haudquaquam mortali digna referri
Verba sono vacuas laetus cantabat ad auras;
Terrigena ut quondam matris de ventre Typhoeus
Exsiliens infanda deos ad bella vocasset;
Ut fratrum primus furiis et hiantibus hydris
Instructus densas ductaverit ipse catervas;
Ut nisu ingenti partes de monte revulsas

Aenariam Prochytenque altis immiserit astris
Ac totum subito caelum tremefecerit ictu;
Tum Pater haud segni molitus fulmina dextra
Immanes acies dejecerit atque tropaeum
Jusserit ardentes testari sulphure Bajas,
Quod gens victa illis lavisset vulnera lymphis.
  Hinc magni Alcidae tauros stratumque profundum
Aggeribus memorat ductamque per oppida pompam.
  His veteres addit Cumas, loca cognita Phoebo,
Vatis et horrendae lucos Triviaeque recessus
Cimmeriumque domos et opaca in vallibus antra.
  Te quoque formosae captum Nesidos amore,
Pausilype, irato compellat ab aequore questu.
Ah miser, ah male caute, tuae quid fata puellae
Acceleras? Cupit in medios evadere fluctus
Infelix, cupit insuetum finire dolorem.
At tibi nec curae est quod eam Neptunia monstra
Circumstent, mare nec rapido quod sorbeat aestu.
Ah miser, ah male caute, ultra quid bracchia tendis?
Siste gradum; riget illa jugis assueta nivosis
Venatrix, qûam mille ferae timuere sequentem
Per saltus. Vos hanc, Panope, vos, candida Drymo
Cymothoeque Rhoeque Pherusaque Dinameneque,
Accipite et vestris sociam lustrate choreis.
  Tum canit antiquas sedes opulentaque regna
Auricomae Sirenis et altum in monte sepulcrum,
Sacraque Chalcidicosque deos magnisque per aequor
Auspiciis vectas haec ipsa ad litora classes.
  Tum liquidos fontes subter cava moenia ducit
Attollitque arces et culmina montibus aequat
Tectorum, vastas protendit in aequora moles
Euploeamque procul trepidis dat cernere nautis
Atque Pharon; *jungit* scopulos praeruptaque saxa
Teleboum Sarnique amnes et pinguia culta.
  Tum canit ut Corydona sacro Melisaeus in antro
Viderit et calamos labris admoverit audax
Formosum quibus ille olim cantarat Alexin,
Dixerat et musam Damonis et Alphesiboei,
Queis fretus, dictante Dea, tot sidera nobis
Prodiderit, tantas caeli patefecerit oras.
  Quid referam aut Stabias aut quae tenuisse canoris

Virginibus fama est abeuntes saxa carinas,
Aut ut terrifici sonitus ignemque Vesevi
Et desolatas passim defleverit urbes?
  Postremo reges regumque ex ordine pugnas
Enumerat, bellique artes et praemia narrat.
Addit tristia fata, et te quem luget ademptum
Italia infelix (sive id gravis ira deorum,
Seu fors dura tulit) trans altas evehit Alpes,
Mox agit Oceani prope litora, denique sistit
Spumantem ad Ligerim parvaque includit in urna.
Heu sortem miserandam, heu pectora caeca futuri!
Haecine te fessum tellus extrema manebat
Hospitiis post tot terraeque marisque labores?
Pone tamen gemitus, nec te monumenta parentum
Aut moveant sperata tuis tibi funera regnis.
Grata quies patriae, sed et omnis terra sepulcrum.
  Haec ille et quae vix audita prioribus annis
Heroum longaeva queat meminisse vetustas
Commemorat (socio respondent aequora plausu)
Luna suam donec paulatim fundere lucem
Coepit et ad vitreas redierunt numina sedes.

CASSANDRAE MARCHESIAE,

MULIERI PRAESTANTISS.

ECLOGA V, *HERPYLIS PHARMACEUTRIA*.

DORYLAS. THELGON.

Sed jam vulgatos et nos referamus amores
Quos pariter grata scopuli pendentis in umbra
Hinc Dorylas, hinc Teleboi maris accola Thelgon
Certantes docuere, quibus cava litora et ipse
Aequoreus Platamon sacrumque Serapidis antrum
Cum fonte et Nymphis assultavere marinis.
Tu mihi, seu doctas percurris Palladis artes
Maeoniaeque aurum et subtegmina vincis Arachnes,
Seu Dryadum choreis coetuque immista Dianae
Haud minor incedis pictaque accincta pharetra
Venatu Prochyten maternaque regna fatigas,
Sive Dicarcheis qua molibus assilit aequor
Ludentes spectas Nereidas, en age nostros
(Si quis honos pelagi) Cassandra, en aspice lusus.
Non ingrata cano penitusque injussa, neque umquam
Arguerint ventura meis te saecula chartis
Praeteritam; faveat modo non invitus Apollo
Et quae me facili vexere per aequora remo
Pierides, queis longa dies et nomina curae.
Interea Dorylan juvet hic audire canentem.

Dorylas.

Sebethi ad liquidas descenderat Herpylis undas,
Herpylis Euboidum non ultima, quam pater Alcon
Erudiit, Musis et Phoebo cognitus Alcon.
Venerat et socii partem subitura laboris
Unanimis soror et calathum de more ferebat.
Ipsa comas effusa pedemque exuta sinistrum
Cum philtris longum submurmurat atque ita fatur:
'Pone aram et vivos hauri de flumine rores
Canaque vicino decerpe absinthia campo;
Illum illum magicis conabor adurere sacris

Qui miseram tota spoliatam mente reliquit.
Volvite praecipitem jam nunc, mea licia, rhombum.
  Rhombus ad Haemonias revocetur aeneus artes,
Sistere qui pluvias, qui pellere nubila caelo,
Qui potis est trepidos undis abducere pisces.
Volvite praecipitem, mea licia, volvite rhombum.
  Alga tibi haec primum tumidi purgamina ponti
Spargitur et rapidis absumitur arida flammis;
Sic mihi, sic, Maeon, uraris adusque medullas.
Volvite praecipitem jam nunc, mea licia, rhombum.
  Ter muscum, Clearista, ter hunc sine forcipe cancrum
Ure simul " cum "que " his " dic " viscera Maeonis uro ".
Volvite praecipitem, mea licia, volvite rhombum.
  Spongia nunc lacrimis perfunditur. Heus bona magno
Spongia nata mari, lacrimas bibe sedula nostras,
Utque rapis sitiens illas sic Maeonis omnem,
Maeonis ingrati, rapias de pectore sensum.
Volvite praecipitem jam nunc, mea licia, rhombum.
  Ut pumex, pinguescat, ut aequoris unda, quiescat,
Quae ventis agitata huc illuc concita fertur.
Sed quid ego heu tristi pectus concussa dolore
Imprecer et vanis jactem convicia ventis?
Maeon tot mihi damna, ego Maeoni verba rependam?
Volvite praecipitem, mea licia, volvite rhombum.
  Huc, huc, qui rigida meditaris vulnera cauda,
Saeve trigon, et tu proprium cui sistere naves
Veliferas, echeneis, adeste et Maeonis acres
Tu retinere pedes, tu figere corda labora.
Volvite praecipitem jam nunc, mea licia, rhombum.
  Tunde jecur spumamque simul torpedinis atrae.
Haec ego cras illi lethalia pocula mittam;
Ebibat et subito pallentes torpeat artus.
Volvite praecipitem, mea licia, volvite rhombum.
  Scinde manu leporem; leporis penetrabile virus.
Nascitur Eois hic fluctibus; attulit Aegle,
Docta Aegle, jussitque inimicum tangere limen.
Curre age, tange simul, simul obline; cras mihi poenas
Perfidus ille dabit, gemet ipso in limine Maeon.
Sistite praecipitem jam nunc, mea licia, rhombum.
  Contere et alcyonis nidum mihi; pellere ventos
Dicitur et saevas pelagi mulcere procellas.

Forsitan hic nostros sedabit pectoris aestus.
Sistite praecipitem, jam sistite, licia, rhombum '.
Hactenus ille; quid hinc subjunxerit ordine Thelgon
Accipe; non omnes unus dolor angit amantes.

Thelgon.

Rupe sub hac mecum sedit Galatea; videbam
Et Capreas et quae Sirenum nomina servant
Rura procul; veteres alia de parte ruinas
Herculis ambusta signabat ab arce Vesevus.
Exsere caeruleos, Triton, de gurgite vultus.
Ipse meas, Triton, Nereo deferre querelas,
Ipse potes curva resonans super aequora concha
Et scopulis narrare et fluctivagis ballaenis.
Exsere caeruleos, Triton pater, exsere vultus.
Hic primos mihi congressus dedit illa roganti,
Hic niveam formosa manum porrexit et (eheu,
Quid recolo?) tacitos in me defixit ocellos.
Exsere caeruleos, Triton, de gurgite vultus.
Huc ades, o mea cura, quid, o quid lenta moraris?
Ipse ego te propter socios cymbamque reliqui.
Exsere caeruleos, Triton pater, exsere vultus.
Hic tibi consuetas formosior explicat umbras
Populus; amplector saepe hanc atque oscula figo
Corticibus, saepe ipsa pedum vestigia quaero
Et, si quid manibus tetigisti, floribus orno.
Exsere caeruleos, Triton, de gurgite vultus.
Quem mihi nunc praefers? Si te juga frondea, si te
Arbuta pascentesque juvant per rura capellae,
Nos quoque non graciles nunc primum jungere avenas
Discimus; incisas implent mea carmina fagos
Et mea Maenaliis pendet jam fistula silvis.
Exsere caeruleos, Triton pater, exsere vultus.
Sin magis arrident haec litora, sin magis alti
Divitiae pelagi, sparsos quis cogere pisces
Doctior aut rigidum dextra jactare tridentem?
Exsere caeruleos, Triton, de gurgite vultus.
Non ego delphinis, te judice, non ego thynnis
Aequore vel medio dubitem certare natando.
Quid tibi me jactem, cui vix numerare vel hamos
Nunc vacat aut restes onerataque retia plumbo

Et Sinuessano textas de vimine nassas?
Exsere caeruleos, Triton pater, exsere vultus.
  Me Ligurum durae rupes, me Gallica norunt
Litora, piscantem pariter me Varus et ingens
Sensit Arar, sensere maris fera monstra Britanni.
Obrue caeruleos, Triton, sub gurgite vultus.
  Et post haec heu dura fugis; non te mihi tellus
Extera, non venti rapuere. Sed accipe munus,
Accipe; non ultra tecum, Galatea, sedentem
Aspicies. I, laeta novas meditare choreas.
Obrue caeruleos, Triton pater, obrue vultus.

FRAGMENTUM.

(*Cod. Vat. Lat. 3361, ff. 61-61^{v}.*)

Optatos iam Euploea mihi circumspice portus
Quo passim uacuas liceat disponere nassas
Quo liceat trepidas nassis includere praedas
Et Zephyris releuare graues spirantibus Aestus
Siqua mouet cupidam uelocis gratia cymbae.
Tuque ades o nostri merces non parua laboris
Quam Phoebus mihi, quam doctae mea turba sorores
Conciliant, dumque ipse ratem de litore pello
Da uela insinuans, pelagoque excurre patenti
Pars animae Puderice meae, te nam sua Nereus
Per uada, te liquido Doris uocat aemula fundo,
Dum late undisonum campus strepit omnis aquarum.
Lucrinae ad Veneris scopulos conuenerat omnis
Aenariae, Prochytaeque manus. Zephyraeus opaca
Scilicet Aenaria, Prochyta uenit Eutychus alta
Insignes ambo calamis, et uersibus ambo
Aptus uterque fretis, piscatibus aptus uterque
Ille hamos uersare, hic retia soluere in aequor
Zeph. Tum prior haec Zephyre   adeste o litore ab omni
Piscatorum artes, liquidas exquirite sedes
Vertite Tritonum latebras, penetrate recessus
Nereidum. Nunquam nostros sedabitis ignes
Nunquam me Pholoe, nunquam me chloris amabit
Ede tuos mecum tandem caua buccina fletus.
Eut. Omnia tentaui, terras, mare, nubila, coelum
Ventorumque domos
Omnia sed nocuere simul. nunc ite puellae
Ite deae pelagi, furijs arcessite nostris
Nunc alios succos, aliasque Melampodis herbas
Ede tuos mecum tandem caua buccina fletus.
Zeph. Non magicos uersus, ignotaque nomina rerum
Dissimilesque Deos, Herebumque Chaosque reliqui
Ipsos quin etiam filo conuoluere Rhombos
Edidici, parteisque meas de litore echinos
De scopulis muscum, de fluctibus hausimus undas
Ede tuos mecum tandem caua buccina fletus.

Eut. Testis Cymothoe, testis mihi caerula Cloto
Optaui quoties medijs in fluctibus aegram
Proijcere hanc animam, quoties ego gurgite in alto
Occurri monstris immanibus. ipsa fatentur
Aequora. nunc . . . .
. . . .
Ede tuos mecum tandem caua buccina fletus.

NOTES

ECLOGA I, *PHYLLIS*.

In the first Eclogue two fishermen are reminded by the behavior of the sea-birds and the dolphins that it is the anniversary of the death of a girl whom one of them had once hoped to marry. One presents a fisherman's offerings at her tomb—sea-moss and purple shells and coral—and the other sings a lament which is freely modeled on the lament for Virgil's 'Daphnis'. The poem shows also the influence of Statius; see the notes on lines 50, 74, 85, 91-97, 104-105. It is hardly necessary to refer this purely conventional lament to the death of any real person—whether Carmosina Bonifacio or another.

2. **leves . . thynnos.** Scaliger was surprised at the epithet: 'in Phyllide tamen quare dixerit *leves Thynnos,* me quidem fugit ratio. sunt enim grandes, graves, atque inter Cetacea' (*Poet.* vi.).

6. **curvus.** This epithet is applied to the dolphin by Cic. *Arat.* 91; Ovid, *Ep.* xvii. 131, *Met.* ii. 265; Sen. *Oed.* 466; Stat. *Theb.* i. 121.

7. Cp. Prop. i. 20, 46, 'solitos destituere choros'.

8-9. Virg. *Aen.* v. 47-49, 'ex quo reliquias divinique ossa parentis | condidimus terra maestasque sacravimus aras. | iamque dies, nisi fallor, adest', etc.

13. **Pausilypi:** the Posilipo.

14. **Nesida:** the island of Nisida. Cp. Stat. *Silv.* ii. 2, 78, 'pelago circumflua Nesis'.

18-23. Cp. Sannazaro's *Arcadia,* Egl. xii. 2, 'Vidi io, misero, | Vidi Phylli morire et non uccisimi', also Pontano's *Meliseus,* 2, 'vidi tua funera, coniux, | non o non perii'.

25. **Lycotae:** name from Calpurnius, vi. 26 and vii 4.

26. **tegetem.** Du Cange quotes this word from Joannes de Janua (1286): '*Teges*, parva domus quae et *Tugurium*, scilicet casula quam faciunt sibi custodes vinearum vel pastores ad tegmen sui; quasi *Tegerium* vel *Tugurium*'. Cp. Baptista Mantuanus, *Ecl.* ix. 51, 'tegetisque sinistrae | culmine', and Ercole Strozzi (of the Nativity). 'nascitur ille Puer tegetis sub culmine parvo | regales referunt cui pia dona manus'.

29-32. Virg. *Ecl.* iii. 52, 'quin age, si quid habes'; iii. 55, 'dicite, quandoquidem in molli consedimus herba, | et nunc omnis ager, nunc omnis parturit arbos', etc.; v. 10, 'incipe, Mopse, prior, si quos aut Phyllidis ignes | aut Alconis habes laudes aut iurgia Codri'; ix. 43, 'insani feriant sine litora fluctus'; Boiardo, *Ecl.* ix 4-5, 'en mihi turbati siluerunt murmura ponti, | horridaque immites posuerunt sibila venti'; Catull. xcvi. 3, 'veteres renovamus amores'; Tibull. ii. 4, 47, 'veteres veneratus amores'.

33-36. Virg. *Ecl.* ix. 26, 'immo haec, quae Varo necdum perfecta canebat'; v. 13, 'immo haec, in viridi nuper quae cortice fagi | carmina descripsi . . experiar'; *Aen.* iii. 680, 'coniferae cuparissi'.

42. Nemes. *Ecl.* i. 6, 'incipe, dum salices haedi, dum gramina vaccae | detondent'.

45-50. For the fisherman Glaucus, who ate of a strange grass and was changed into a sea-deity, see Ovid. *Met.* xiii. 919 ff. With line 48 cp. Ovid, *Met.* xiii. 903, 'novus incola ponti' (of Glaucus); and with line 50 cp. Stat. *Silv.* iii. 2, 38 'litoream blanda feriens Anthedona cauda'.

54. Cp. Virg. *Ecl.* vii. 42, 'proiecta vilior alga'.

61-62. Cp. Hor. *Od.* i. 14, 17, 'nuper sollicitum quae mihi taedium, | nunc desiderium curaque non levis'; Virg. *Aen.* i. 36, 'aeternum servans sub pectore vulnus'.

67. Horace, *Od.* i. 4, 16, 'iam te premet nox fabulaeque manes'; Pers. v. 152, 'cinis et manes et fabula fies'.

71. Ovid, *Met.* ii. 214, 'magnae pereunt cum moenibus urbes'.

74. Stat. *Achill.* i. 55, 'armigeri Tritones eunt scopulosaque cete'.

79-90. Virg. *Ecl.* v. 65-73, 'en quattuor aras: | ecce duas tibi, Daphni, duas altaria Phoebo. | Pocula bina novo spumantia lacte quotannis | craterasque duo statuam tibi pinguis olivi; | et multo in primis hilarans convivia Baccho, | ante focum si frigus erit, si messis, in umbra | vina novum fundam calathis Ariusia nectar. | Cantabunt mihi Damoetas et Lyctius Aegon; | saltantes Satyros imitabitur Alphesiboeus'.

84. **flavos resoluta capillos:** cp. line 99, 'flavicomae Amphitritae', also Corn. Amaltheus. *Proteus,* 6, 'flavos resoluta capillos | Cymothoë'. Various classical sea-nymphs have golden hair: Philoxenus, 6B., *χρυσοβόστρυχε* Γαλάτεια, Virg *Geor.* iv. 339, 'flava Lycorias', iv. 352, '(Arethusae) flavum caput'. In Bacchylides, xvi. 107, the daughters of Nereus wear fillets of woven gold (*χρυσεόπλοκοι ταινίαι*). In Tibullus, i. 5, 43-46, it is implied that Thetis was golden-haired. Pontano applies Virgil's 'flavum caput' to his water-nymph, *Meteor. Lib.* (Venice ed., 1518, p. 133) and Baïf's Naiad has 'beaux cheueux blonds', *Ecl.* xix. So has Barahona de Soto's nymph, *Egl.* i, 'en las ondas cristalinas | Mostrastes tu cabeza orlada de oro'. In Garcilaso de la Vega's second sonnet, which is a paraphrase of Virg. *Geor.* iv. 345 ff., the nymphs have 'rubias cabezas', and in Camoens, *Egl.* vii. Galatea has 'cabellos louros'.

85-86. **Palaemon:** son of Ino (Leukothea). His name had been Melicertes. Cp. Stat. *Silv.* iii. 2, 39, 'diva cum matre Palaemon'; Virg. *Geor.* i. 437, 'Glauco et Panopeae et Inoo Melicertae'.

88. Virg. *Ecl.* vi. 67, 'divino carmine pastor'.

91-97. Stat. *Silv.* v. 3, 19-27 (*Epicedion in Patrem*), 'at tu seu membris emissus in ardua tendens | fulgentisque plagas rerumque elementa recenses, | . . seu tu Lethaei secreto in gramine campi | concilia heroum iuxta manesque beatos | . . da vocem magnam, pater, ingeniumque dolori'.

93. Cp. Pontano, *Meteor. Lib.* (*De Fontibus*), 'caeruleae per stagna agitant liquentia Nymphae'.

94-96. Cp. Tibull. i. 3, 61-62 (of the Campi Elysii), 'fert casiam non culta seges, totosque per agros | floret odoratis terra benigna rosis'; Virg. *Aen.* xi. 68, 'virgineo demessum pollice florem'; *Ecl.* ii. 47, 'pallentes violas'; Ovid, *F.* v. 255, 'decerpsi pollice florem'.

97. Cp. Virg. *Ecl.* v. 65, 'sis bonus o felixque tuis'; Milton, *Lycidas*, 183, 'Henceforth thou are the Genius of the shore, | In thy large recompense, and shalt be good | To all that wander in that perilous flood'.

99-100. Virg. *Ecl.* v. 79, 'ut Baccho Cererique, tibi sic vota quotannis | agricolae facient'.

101-105. Cp. Virg. *Ecl.* v. 42-44, 'et tumulum facite, et tumulo super addite carmen: | "Daphnis ego in silvis, hinc usque ad sidera notus, | formosi pecoris custos, formosior ipse"'.

104-105. Plin. *N. H.* iii. 62, 'Neapolis . . Parthenope a tumulo Sirenis appellata'; Stat. *Silv.* i. 3, 260, 'at te nascentem gremio mea prima recepit | Parthenope, dulcisque solo tu gloria nostro | reptasti. nitidum consurgat ad aethera tellus | Eubois et pulchra tumeat Sebethos alumna'. **Sebethe:** the Sebeto, a little stream which enters the sea at Naples.

106-108. Virg. *Ecl.* v. 45, 'tale tuum carmen nobis, divine poeta, | quale sopor fessis in gramine, quale per aestum | dulcis aquae saliente sitim restinguere rivo', and 81-84, 'quae tibi, quae tali reddam pro carmine dona? | nam neque me tantum venientis sibilus Austri | nec percussa iuvant fluctu tam litora, nec quae | saxosas inter decurrunt flumina valles'; Ovid, *Her.* vii. 1-3, 'udis abiectus in herbis | ad vada Maeandri concinit albus olor'; M. Ant. Flaminius, *Hymnus in Pana*, 'nec tam dulce sonat cadens | udo in gramine cycnus'.

109-113. Virg. *Ecl.* ix. 30, 'sic tua Cyrneas fugiant examina taxos, | sic cytiso pastae distendant ubera vaccae: | incipe, si quid habes'. **Megaria:** cp. Plin. *N. H.* iii. 82, 'inter Pausilypum et Neapolim Megaris'; Stat. *Silv.* iii. 2, 80 'quaeque ferit curvos exerta Megalia fluctus'. The island is now occupied by the Castel dell' Ovo. **Mergelline:** the site of Sannazaro's villa, at the east end of the Posilipo.

119-120. Virg. *Ecl.* ix. 67, 'carmina tum melius, cum venerit ipse, canemus'.

122. **Prochytae:** the island of Procida.

123-124. Cp. Ovid, *Trist.* iii. 3, 71-72, 'quosque legat versus oculo properante viator, | grandibus in tituli marmore caede notis'.

128. Virg. *Aen.* iv. 569, 'eia age, rumpe moras'; *Ecl.* x. 75, 'surgamus'.

ECLOGA II, *GALATEA.*

In the second Eclogue a young fisherman laments the cruelty of his 'Galatea', much as in Virgil's second the shepherd Corydon laments the cruelty of the young 'Alexis'. In Virgil, the singer begins at noonday and pours forth his complaint until the setting of the sun; here, the singer begins at the dead of night and breaks off only at the coming of dawn. There are a few echoes also of Theocritus and of Nemesianus. Scaliger rated this as the best of Sannazaro's eclogues: "Ecloga vero Galatea longe optima est".

2. **lato:** refers to 'pelago', line 3.

3. **Mergelline:** see *Ecl.* i. 110 n.

5. J. C. Scaliger had seen a copy of this eclogue about ten or twelve years before it was printed. In its early form this line read, *aequora rimantur flammis*—'ut intelligas magni viri iudicium' (*Poet.* vi). So in line 33 his copy had, *totidem virides mihi Nesis echinos.*

7. Virg. *Ecl.* i. 2, 'musam meditaris'.

10. Cp. Sil. Ital. xii. 187, 'scopulis impingitur aequor'; Parini, *Licone*, 'E sono i preghi miei l'onda marina | Che in van batte e ribatte in uno scoglio'.

11-16. Theocr. ii. 38-9, *ἠνίδε σιγῇ μὲν πόντος, σιγῶντι δ'ἀῆται | ἁ δ'ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία.*

14. **conivent.** The word is used by Lucretius, v. 778, of the eclipses of the sun and moon, 'cum quasi conivent'.

17. Nemes. *Ecl.* ii. 49, 'heu, heu, nulla meae tangit te cura salutis'.

18. The proper names are taken from Theocritus: Π*ραξινόα*, xv. 1; *ἁ* Π*ολυβώτα*, x. 15.

18 ff. 'Other maids are not so coy'. Cp. Theocr. xi. 77-79, and xx. 30, *καὶ πᾶσαι καλόν με κατ' ὤρεα φαντὶ γυναῖκες, | καὶ πᾶσαί με φιλεῦντι τὰ δ' ἀστικά μ' οὐκ ἐφίλησεν.*

21. **Aenaria:** the island of Ischia. Cp. Sann. *Arcadia,* Prosa xii, 'la famosa Enaria, la quale voi mortali chiamate Ischia'.

23. **Hyale:** this means Costanza d'Avalos, duchess of Francavilla (G. Rosalba, op. cit. 41-43). She was the sister of Alfonso d'Avalos, 'il miglior cavallier di quella etade'. In 1503 she held the fortress of Ischia for four months against the blockade of a French fleet.

25. Cp. Sannazaro, *Rime,* 4, 'Mi vedresti al tuo nido in mezzo l'acque | Arder, non già per forza d'arte maga, | Ma del desio ch' in me per fama nacque'.

29. Nemes. *Ecl.* ii. 69, 'nostros contemnis amores'.

30 ff. The suitor's gifts are all in vain. Cp. Nemes. *Ecl.* ii. 60-69; Virg. *Ecl.* ii. 40-57.

32. **Euploea:** at the S. W. end of the Posilipo (*La Gajola*). Cp. Stat. *Silv.* iii. 1, 149, 'omenque Euploea carinis'; ii. 2, 79, 'vagis omen felix Euploea carinis'. Nicolaus Parthenius Giannettasius, *Ecl.* ix, has, 'non viridem celeri visam Nesida phaselo | atque humilem Euplaeam, quondam felicia nautis | litora Pellaea venientibus urbe Dicarchum'. And he adds in a footnote, '*La Gajola,* Insula ad Notum Pausilypo opposita, sic dicta, quod naves Alexandria venientes cum vidissent, bonam egisse navigationem laetabantur'.

35. Cp. Cic. *De Div.* ii. 14, 33, 'multa enim Stoici colligunt . . ostreisque et conchyliis omnibus contingere, ut cum luna pariter crescant pariterque decrescant'; Lucil. ap. Gell. xx. 8, 4, 'luna alit ostrea et implet echinos'; Hor. *Sat.* ii. 4, 30, 'lubrica nascentes implent conchylia lunae'; Plin. *N. H.* ii. 109, 'iam quidem lunari potestate ostrearum conchyliorumque et concharum omnium corpora augeri ac rursus minui', also ii. 221, ix. 18 and 96. For a later statement of this belief, cp. the sixth eclogue of W. Diaper's *Nereides* (London, 1712): 'The conscious Fish the heav'nly Motions feel, | And thus confin'd within his native Shell, | All dry and lean the mournful Oister lies, | (And Fishers then the tastless Prey despise) | But when the Moon looks down all over bright, | They juicy grow, nourish'd with heav'nly Light'.

39-45. Cp. Virg. *Ecl.* ii. 36, 'est mihi disparibus septem compacta cicutis | fistula, Damoetas dono mihi quam dedit olim | et dixit moriens: Te nunc habet ista secundum'; Calp. *Ecl.* iv. 60-63, 'donavit dixitque . . Tityrus hanc habuit, cecinit qui primus in istis | montibus'.

41. A 'piscatory' substitute for Theocritus' comparison, v. 51, (εἴρια) ὕπνω μαλακώτερα.

42. **Melisaeus** means Gioviano Pontano, as in Pontano's own eclogue *Meliseus*.

45. Cp. *Ecl.* iv. 17-20, and Sann. *Eleg.* iii. 2, 57-58, 'quandoquidem salsas descendi ego primus ad undas, | ausus inexpertis reddere verba sonis'.

46. Cp. Virg. *Ecl.* iii. 43, 'necdum illis labra admovi, sed condita servo'.

51-55. Cp. Nemes. *Ecl.* ii. 70, 'forsitan indignum ducis, quod rusticus Alcon | te peream, qui mane boves in pascua duco. | Di pecorum pavere greges, formosus Apollo, | Pan doctus, Fauni vates et pulcher Adonis'; also Theocr. xx. 32 ff. and Virg. *Ecl.* ii. 60.

60-61. Cp. Ovid, *Met.* ix. 373, 'si mentior, arida perdam | quas habeo frondes, et caesa securibus urar'.

65-72. Cp. Virg. *Ecl.* x. 64-69, 'non illum nostri possunt mutare labores: | nec si frigoribus mediis Hebrumque bibamus, | Sithoniasque nives hiemis subeamus aquosae, | nec si cum moriens alta liber aret in ulmo, | Aethiopum versemus oves sub sidere Cancri. | omnia vincit Amor; et nos cedamus Amori'. With line 66 cp. Virg. *G.* iv. 518, 'arvaque Rhipaeis numquam viduata pruinis'; and with line 69, cp. Virg. *Ecl.* x. 60, 'tamquam haec sit nostri medicina doloris, | aut deus ille malis hominum mitescere discat!'

73. Cp. Theocr. iii. 25, τὰν βαίταν ἀποδὺς εἰς κύματα τηνῶ ἁλεῦμαι, | ὧπερ τὼς θύννως σκοπιάζεται Ὄλπις ὁ γριπεύς, also Virg. *Ecl.* viii. 59, 'praeceps aerii specula de montis in undas | deferar'.

78. **Cajetae:** now Gaeta.

80-81. Cp. Virg. *Aen.* v. 162-5, 'quo tantum mihi dexter abis? . . | saxa timens proram pelagi detorquet ad undas'.

82. Cp. Hor. *Od.* i. 3, 20, and Stat. *Theb.* iii. 121, 'infames scopulos'.

83. Cp. Virg. *Ecl.* ii. 4, 'haec incondita solus | montibus et silvis studio iactabat inani',

ECLOGA III, *MOPSUS.*

The third Eclogue is an 'amoebaean' contest, which bears a general resemblance to Virgil's seventh, where one speaker repeats the songs which two of his friends have sung. Here two fishermen, driven from their work by wind and storm, sing of their mistresses in alternate verses. Lines 9-12 are an imitation of Theocritus, xxi. 8-12, and the close of the poem reminds one of the ninth Idyl.

1. **Baulis:** to the north of Baia, perhaps between the west end of the Lucrine Lake and the Punta dell' Epitaffio. Cp. Tac. *Ann.* xiv. 4, 'id villae nomen est quae promunturium Misenum inter et Baianum lacum flexo mari adluitur'; Sann. *Eleg.* ii. 7. 5, 'quaque iacet Baulos inter lucumque Sibyllae | et Prochytae rectum per iuga tendit iter'.

5. Cp. Hor. *Od.* i. 32, 1, 'siquid vacui sub umbra | lusimus'.

6. Cp. Hor. *Od.* i. 15, 3, 'ingrato celeres obruit otio | ventos'.

9-12. Cp. Theocr. xxi, 8, *ἐγγύθι δ' αὐτοῖν | κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι, | τοί κάλαμοι, τἄγκιστρα, τὰ φυκιόεντα δέλητα, | ὁρμιαὶ κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι, | μήρινθοι κῶπα τε γέρων τ' ἐπ' ἐρείσμασι λέμβος.*

13. **Inarimen:** the island of Ischia.

13-16. After the fall of the House of Aragon (1501), King Federico went to France, preferring to trust himself to the protection of the French King rather than to that of his kinsman Ferdinand the Catholic. He died at Tours, September 9, 1504.

18. **Stoechadas:** a group of islands off the southern coast of France, near Toulon, now *Isles d'Hyère.* **emicuit:** cp. Virg. *Aen.* vi. 5, 'iuvenum manus emicat ardens | litus in Hesperium'.

21. **caeruleos:** 'blue-eyed'. Cp. Hor. *Epod.* xvi. 7, 'nec fera caerulea domuit Germania pube'.

22-23. Cp. Ioannes Leochaeus Scotus (of the fishing at Aberdeen), 'quibus aut nudos per littora pisces | noctibus egressi iuvenes mistaeque puellae | Donicolae captent. certe nec retibus illis | est onus aut hamis; plenis it corbibus omnis | turba domum', *Ecloga Piscatoria,* iv. **recedit:** the reading of the first edition, Naples, 1526, and of the Paris edition of 1527. The Aldine edition of 1535 has *resedit.*

24. Virg. *Aen.* ii. 3, 'renovare dolorem'; Tibull. ii. 6, 41, 'ne dominae luctus renoventur acerbi'.

25. **Lucrini:** a small lake near Baia, separated from the sea by a narrow strip of land. It must have been much larger in Sannazaro's day, that is, before the upheaval of the Monte Nuovo (Sept. 30, 1538).

30. **nec:** the reading of the first edition, Naples, 1526, and of the Paris edition of 1527. The Aldine edition of 1535 has *et.* Cp. Stat. *Silv.* ii. 7, 25, 'quae pronos Hyperionis meatus | summis Oceani vides in undis | stridoremque rotae cadentis audis'; Juv. xiv. 280, 'audiet Herculeo stridentem gurgite solem'; Auson. *Ep.* xix. 2, 'stridebatque freto Titan iam segnis Hibero'.

34. **Bellovacos:** in Caesar's time a powerful tribe of southwestern Belgium. The name survives in *Beauvais*. **Morinos:** a tribe on the coast of Belgium.

35. **Tarbellos:** a tribe of southwestern Aquitania. The name survives in the modern *Tarbes*.

36. **Ligerim:** the Loire.

40. Cp. Lucr. iv. 588, 'unco saepe labro calamos percurrit hiantis'.

43. Virg. *Ecl.* vii. 18, 'alternis . . versibus'.

44-45. Virg. *Ecl.* vii. 18-20, 'alternis igitur contendere versibus ambo | coepere; alternos Musae meminisse volebant. | hos Corydon, illos referebat in ordine Thyrsis. | nec mora'.

46. Cp. Theocr. viii. 33, *ἄγκεα καὶ ποταμοί, θεῖον γένος*. Virg. *Ecl.* vii. 21, 'Nymphae, noster amor, Libethrides, aut mihi carmen . . concedite . . aut, si non', etc.

47. Calpurnius, iii. 40, 'quo Phyllida carmine placem'.

49. Propertius, ii. 1, 57, 'sanat medicina dolores'.

50. Cp. Virg. *Ecl.* i. 58, 'raucae tua cura palumbes'; x. 22, 'tua cura Lycoris'.

53. Cp. Hor. *Sat.* ii. 5, 8, 'vilior alga'; Virg. *Ecl.* vii. 42, 'proiecta vilior alga'.

54. Cp. Virg. *Aen.* viii. 91, 'labitur uncta vadis abies'; Ov. *Her.* x. 65, 'ut rate felici pacata per aequora labar'.

54-61. This contrast has its parallel in the pictures of summer and winter, Virgil, *Ecl.* vii. 45-52.

55. Cp. Hieron. *Ep.* xiv. 6, 'licet vix summa iacentis elementi spiritu terga crispentur'; Drac. *Laud. Dei,* i. 578, 'venti flantes vaga marmora crispant'.

58-61. Cp. Virg. *Ecl.* iii. 80-81, 'triste lupus stabulis, maturis frugibus imbres, | arboribus venti, nobis Amaryllidis irae'; Ennius, ap. Fest. p. 140, 24 Th., 'Africa terribili tremit horrida terra tumultu'.

59. Cp. Virg. *Aen.* iii. 557, 'aestu miscentur harenae'.

62. Cp. Theocr. viii. 59, *ὦ πάτερ. ὦ Ζεῦ.*

63. Cp. Tibull. i. 8, 69, 'oderunt, Pholoe, moneo, fastidia divi'.

64. **Pithecusas:** Ischia. Cp. *Ecl.* ii. 21-23, and iii. 72.

65. Cp. Theocr. viii. 51, *ἴθ' "ὦ καλὲ" καὶ λέγε, "Μίλων, | ὁ Πρωτεὺς φώκας καὶ θεὸς ὢν ἔνεμε."*

66. **scopulus:** the island of Procida (see line 76).

70-77. Cp. Virg. *Ecl.* vii. 61-68, 'populus Alcidae gratissima, vitis Iaccho, | formosae myrtus Veneri, sua laurea Phoebo; | Phyllis amat corylos; illas dum Phyllis amabit, | nec myrtus vincet corylos nec laurea Phoebi. | Fraxinus in silvis pulcherrima, pinus in hortis, | populus in fluviis, abies in montibus altis: | saepius at si me, Lycida formose, revisas, | fraxinus in silvis cedat tibi, pinus in hortis'. 'Vitium est in anacephaleosi', says Broukhusius. That is, the poet (in imitation of Virgil, with his two lists of trees) speaks of four islands, or four places, each dear to some god; but in comparing them with Acnaria, or Prochyte, he mentions only two.

77. **linquat:** the reading of the first edition, Naples, 1526, and of the Paris edition of 1527; others have *linquet*. But Virgil has the subjunctive (*cedat*) in the corresponding position,

78-81. Cp. Virg. *Ecl.* vii. 49-52, 'hic focus et taedae pingues, hic plurimus ignis | semper et assidua postes fuligine nigri; | hic tantum Boreae curamus frigora, quantum | aut numerum lupus aut torrentia flumina ripas"; x. 37 'sive mihi Phyllis sive esset Amyntas'.

82-85. Calpurn. iii. 51-54, 'te sine, vae misero, mihi lilia nigra videntur | nec sapiunt fontes et acescunt vina bibenti. | at si tu venias, et candida lilia fient | et sapient fontes et dulcia vina bibentur'; also Virg. *Ecl.* vii. 57-60.

86. **Sinuessa:** at the foot of the Mons Massicus, near the site of the modern Mondragone. **Dicarchi litora:** Pozzuoli. Cp. Stat. *Silv.* ii. 2, 96, 'Dicarchi moenia'.

87. **Herculeae rupes:** the shore of Baia. Cp. Prop. i. 11, 1-2, 'ecquid te mediis cessantem, Cynthia, Baiis, | qua iacet Herculeis semita litoribus'. **Amalphis:** Amalfi.

94-95. Cp. Virg. *Ecl.* vii. 69, 'haec memini, et victum frustra contendere Thyrsim'.

97-101. Cp. Theocr. ix. 22, *τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα.* | *Δάφνιδι μὲν κορύναν. . . τήνῳ δὲ στρόμβω καλὸν ὄστρακον, ὧ κρέας αὐτὸς* | *σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας.*

99. **Circejo:** now Monte Circeo, or Circello.

ECLOGA IV, *PROTEUS.*

In the fourth Eclogue, two fishermen returning from Capri at the dead of night listen to the songs of Proteus, who sings to the accompaniment of sporting dolphins and Tritons, just as in Virgil's sixth young Chromis and Mnasyllus listen to the songs of Silenus, while "rough Satyrs dance and Fauns with cloven heel". Silenus sings of the creation of the world, and of many wonderful themes of ancient story; Proteus repeats the legendary history of various places about the Bay of Naples—of Baiae, and Cumae, and the Rocks of the Sirens, and Naples, and Pompeii, and the rest. Even the formulae by which Virgil passes from one subject to another are carefully borrowed or imitated, and the whole structure of his poem is very ingeniously followed, even in minute details.

The dedication (7-17) is an imitation of Statius, *Theb.* i. 22-33.

1-2. Cp. Virg. *Ecl.* iv. 1, 'Sicelides Musae, paulo maiora canamus'. **Craterides:** from *Crater,* a name of the Gulf of Naples (Strabo, v. 242).

3-5. For the repetition, cp. Virg. *Ecl.* viii. 1-5, 'pastorum musam Damonis et Alphesiboei, | . . Damonis musam dicemus et Alphesiboei'.

4. **caeruleae:** 'blue-eyed'. Cp. Tibull. i. 5, 46, 'caerula Thetis'.

6. Cp. Virg *G.* iv. 427, 'et cava flumina siccis | faucibus ad limum radii tepefacta coquebant'; Stat. *Theb.* iii. 259, 'tacent exusti solibus amnes',

7-17. Cp. Virg. *Ecl.* viii. 6-13, 'tu mihi seu magni superas iam saxa Timavi, | sive oram Illyrici legis aequoris—en erit umquam | ille dies, mihi cum liceat tua dicere facta? | . . atque hanc sine tempora circum | inter victrices hederam tibi serpere laurus'; Stat. *Theb.* i. 22-33, 'Tuque, o Latiae decus addite famae, | quem . . sibi Roma cupit (licet . . te plaga lucida caeli | . . sollicitet, licet ignipedum frenator equorum | ipse tuis alte radiantem crinibus arcum | imprimat, aut magni cedat tibi Iuppiter aequa | parte poli) maneas hominum contentus habenis, | . . tempus erit, cum Pierio tua fortior oestro | facta canam: nunc tendo chelyn', etc.

7. **juvenis:** Ferrante Duke of Calabria (b. 1488) son of Federico II. After the fall of the House of Aragon he was held as a virtual prisoner in Spain.

10. **Iberus:** the Ebro. **objecto munimine:** cp. Virg. *G.* iv. 503, 'obiectam . . paludem'; Livy, xxi. 26, 6, 'ut flumen pro munimento haberent'.

11. Virg. *G.* iii. 43, 'rumpe moras'; *Aen.* iv. 569, 'eia age, rumpe moras'; ix. 13; Val. Fl. i. 306; Mart. ii. 64, 9; Calp. i. 31.

11-14. Cp. Virg. *G.* i. 37, 'nec tibi regnandi veniat tam dira cupido, | quamvis', etc.

18. An allusion to Sannazaro's pastoral romance, *Arcadia.*

19-20. Cp. *Ecl.* ii. 45.

21-23. Cp. Ovid, *F.* ii. 83, 'quod mare non novit, quae nescit Ariona tellus?' ib. 116 (of Arion) 'cantat et aequoreas carmine mulcet aquas'.

22. Cp. Ovid, *M.* xv. 709, 'inde legit Capreas promunturiumque Minervae'; Stat. *Silv.* ii. 2, 2, 'saxaque Tyrrhenae templis onerata Minervae'. **saxa Minervae:** now the Punta di Campanella, the western extremity of the peninsula of Sorrento.

23. Cp. *Ecl.* i. 88 (of Proteus), 'divino pectore vates'; Virg. *Ecl.* vi. 67, 'divino carmine pastor'.

24. **Phrasidamus:** the name is taken from Theocr. vii. 3. There are two hearers as in Virgil's sixth Eclogue.

25. **Capreis:** the island of Capri. Cp. *Ecl.* ii. 7, 'obscuram . . noctem'.

26-27. Cp. Virg. *Ecl.* vi. 27-28, 'tum vero in numerum Faunosque ferasque videres | ludere, tum rigidas motare cacumina quercus'; *Aen.* vii. 701, 'sonat amnis et Asia longe | pulsa palus'.

29. Cp. Virg. *Ecl.* i. 57, 'canet frondator ad auras'.

29-40. Virg. *Ecl.* vi. 31-40, 'namque canebat uti . . ut', etc.

37. Virg. *G.* i. 328, 'ipse Pater . . fulmina molitur dextra'; ib. 283, 'ter Pater exstructos disiecit fulmine montes'; Ovid, *M.* xiii. 881, 'insequitur Cyclops partemque e monte revulsam | mittit'.

41-42. Virg. *Ecl.* vi. 41-42, 'hinc . . refert'.

41. Cp. Prop. iii. 18, 4, 'Herculeo structa labore via', a reference to the narrow strip of land which separated the Lucrine Lake from the sea. According to Strabo, v. p. 245, it was a road built by Hercules when he drove the cattle of Geryon through the marshes: *ὃ φασιν Ἡρακλέα διαχῶσαι τὰς βοῦς ἐλαύνοντα τοῦ Γηρυόνου.*

42. Cp. Serv. on *Aen.* vii. 662, 'veniens autem Hercules de Hispania per Campaniam in quadam Campaniae civitate pompam triumphi sui exhibuit: unde Pompei dicitur civitas'

43. Virg. *Ecl.* vi. 43, 'his adiungit'.

44. Virg. *Aen.* vi. 13, 'Triviae lucos'; ib. 42, 'excisum Euboicae latus ingens rupis in antrum'.

45. Sil. Ital. xii. 132, 'Cimmerias . . domos'; Pliny, *N. H.* iii. 61, 'Avernus, iuxta quem Cimmerium oppidum quondam'. Pontano, *De Bell. Neap.* lib. vi, 'Cimmerii, genus hominum furtis ac latrociniis assuetum, hique specus quam domos magis incolebant, deductisque intrinsecus sub terram cuniculis diversabantur'.

54. Virg. *Aen.* vi. 465, 'siste gradum'.

59. Virg. *Ecl.* vi. 61, 'tum canit'.

60. **auricomae:** cp. Boiardo's Siren 'con le chiome bionde', *Sonetti e Canzone,* 179, 41. Lyly's Syren has 'golden lockes', *Love's Metamor.* iv. 2, and Shakespeare's has 'golden hairs', *Comedy of Errors,* iii. 2, 48. **altum in monte sepulcrum:** cp. Pontano, *De Bell. Neap.* vi, 'ac tametsi quae de Sirenibus dicuntur pleraque habentur fabulosa, proditum tamen est memoriae, atque ita hominum opinio tenuit, unius ex eis conditum sepulchrum editiore in colle ad ultimum maris sinum dedisse colli nomen, vocatumque illum ex eo Parthenopen, quod nomen post fuit etiam urbis eius quae nunc est Neapolis'; Fracastoro, *De Morb. Gall.* i. 210 (of Pontano), 'longe tumulo Sirenis ab alto | prospiciens'.

61. Cp. Livy, viii. 22, 5, 'Palaepolis fuit haud procul inde, ubi nunc Neapolis sita est. duabus urbibus populus idem habitabat. a Cumis erant oriundi; Cumani Chalcide Euboica originem trahunt'.

63-66. **ducit, attollit, aequat, protendit, dat:** the singer is said to do that which he describes as done. Cp. Virg. *Ecl.* vi. 46, 'solatur'; 62, 'circumdat'; 63, 'erigit'.

63. Cp. Pontano, *De Bell. Neap.* vi (of Naples): 'priscae quoque urbis magnificentiae praeter ipsa moenia maximo est indicio fluvius intra urbem inductus excavato saxo in quo vetus urbs tota inerat fundata'.

66. **Euploeam:** see *Ecl.* ii. 32 n.

67. **Pharon:** Cp. Stat. *Silv.* iii. 5, 101 (of the Pharos of Capri): 'Teleboumque domos, trepidis ubi dulcia nautis | lumina noctivagae tollit Pharus aemula lunae'. **Jungit:** the reading of the Aldine edition of 1535. Boiardo uses the word in a similar passage, *Ecl.* vi. 32, 'iungit et Hetruscis praesago pectore glebis | concrevisse Tagen'. The first edition, Naples, 1526, and the Paris edition of 1527 have *vincit.*

67. **saxa Teleboum:** the island of Capri. Cp. Virg. *Aen.* vii. 735, 'Teleboum Capreas cum regna teneret'.

68. The fertile plain of the Sarno. The river runs close to Pompeii. Cp. Sannazaro's *Salices,* 18, 'qua pinguia culta vadosus | irrigat, et placido cursu petit aequora Sarnus'. **Pinguia culta:** a phrase from Virgil, *G.* iv. 372, *Aen.* viii. 63, x. 141.

69. Cp. Virg. *Ecl.* vi. 64, 'tum canit . . ut', etc., and the complimentary introduction of Virgil's friend Gallus. **Corydona** means Virgil. **Melisaeus** means Gioviano Pontano, as in *Ecl.* ii. 42.

71-72. Virg. *Ecl.* ii, 1, 'formosum pastor Corydon ardebat Alexim'; viii. 1, 'pastorum musam Damonis et Alphesiboei'; Serv. on *Ecl.* ii. 1, 'Corydonis in persona Vergilius intellegitur'.

73-74. An allusion to Pontano's poems *Urania* and *Meteora*.

75-78. Virg. *Ecl.* vi. 74-78, 'quid loquar aut Scyllam Nisi, quam fama secuta est | . . Dulichias vexasse rates . . aut ut mutatos Terei narraverit artus', etc. **Stabias:** now Castellammare di Stabia.

76. Cp. Pontano, *De Bell. Neap.* vi, 'quia vero et Surentum, quasi Surenetum, et promontorium ipsum quod Minervae dicitur Lapides sunt olim Sirenum dicti', etc.

77. **Vesevi:** Vesuvius. Cp. Stat. *Silv.* iv. 8, 5, 'damna Vesevi'.

81 ff. This refers to the exile and death of King Federico. See *Ecl.* iii. 13-16, and notes. Cp. Ovid, *Her.* xiii. 93, 'virum lugebit ademptum'.

82-83. Stat. *Theb.* iii. 60-61, 'sive haec sententia divum, | seu fortuna fuit'.

84-85. **evehit, agit, sistit, includit:** see 63-66n. **Ligerim:** the Loire.

85. Cp. Ovid, *M.* xii. 610, 'iam cinis est; et de tam magno restat Achille | nescio quid, parvam quod non bene compleat urnam'; Sann. *Eleg.* iii. 1, 183-4, 'et dicat: Federice, tuorum hic meta laborum | haesit. habet nostros haec brevis urna deos'.

91. Imitated by P. Lotichius Secundus, *Ecl.* ii. 117-118, 'quid tum, si fata negabunt | in patriam reditus? tellus commune sepulcrum est.'

94. Cp. Virg. *Ecl.* vi. 84, 'ille canit—pulsae referunt ad sidera valles— | cogere donec', etc.

96. Virg. *G.* iv. 350, 'vitreisque sedilibus'.

ECLOGA V, *HERPYLIS PHARMACEUTRIA*.

The fifth Eclogue is a very close and very ingenious imitation of Virgil's eighth. In each poem there are two songs, one describing the grief of a despairing lover for the faithlessness of his mistress, the other, the efforts of a forsaken girl to secure her lover's return by enchantments. Here, as in Virgil, each song is divided into ten stanzas of different lengths separated from one another by a refrain. And here, as in Virgil, the first seven stanzas of the second song correspond exactly in length to the first seven stanzas of the other. The poem shows also the influence of Theocritus; see the notes on lines 30-33, 60-61, 67-68, 76-78.

1. Ovid, *Met.* iv. 276, 'vulgatos . . amores'.

3. **Dorylas:** name from Calpurnius, ii. 96. **Teleboi maris:** the sea off Capri. See *Ecl.* iv. 68 n.

4-6. Cp. Virg. *Ecl.* viii. 2-4, 'immemor herbarum quos est mirata iuvenca | certantis, quorum stupefactae carmine lynces, | et mutata suos requierunt flumina cursus'.

5. **Platamon.** The name survives in the modern *Strada Chiatamone*, at the base of the Pizzofalcone. Cp. Pontano's description of Naples, *De Bell. Neap.* vi, 'secundum maritimam vero oram quaedam etiamnum visuntur monumenta Luculli piscinarum, qui locus Lucullianus hodie quoque dicitur. Post quem sunt et Platamoniae exca-

vatae ad littus ac manu hominum factae specus, quas vetustas ipsa salsaque maris aspergo magna e parte consumpsit temporumque ipsorum iniquitas, loca nimirum ad voluptatem aestivasque deambulationes atque convivia excogitata'; G. C. Capaccio, *Mergellina,* Prosa ii, 'Non vedi (diceano) al rimpetto delle liete Platamonie quel forte Castello in amenissimo scoglio de i nostri Regi antica stanza fabricato?' **Serapidis:** perhaps an allusion to the so-called Serapeum at Pozzuoli.

7-14. Virg. *Ecl.* viii. 6-9, 'tu mihi seu . . sive . . en erit . . en erit'.

8. Ovid, *Met.* vi. 5, 'Maeoniae . : Arachnes'.

9-11. Virg. *Aen.* i. 499-501, 'exercet Diana choros, quam mille secutae | hinc atque hinc glomerantur Oreades; illa pharetram | fert umero, gradiensque deas supereminet omnes'.

11. **Prochyten:** the island of Procida.

12. **Dicarcheis:** 'of Pozzuoli'.

14. **Cassandra:** Cassandra Marchese, a lady in waiting to Queen Giovanna at Naples. In the dedication of Sannazaro's *Canzoniere* she is addressed as 'una al nostro secolo (se io non m'inganno) delle belle eruditissima, delle erudite bellissima', etc. In one of his Epigrams (iii. 2) she is called 'quarta Charis, decima Pieris, altera Cypris'. She was the intimate friend of his later years, and he died at her house. It was she who arranged for the first printing of his *De Partu Virginis* and his *Piscatoria* (Naples, 1526). [She was married in 1499 to Alfonso Castriota, Marquis of Atripalda. But there seems to have been something irregular about the ceremony, and after long efforts her husband succeeded in having the contract annulled (1518). See Scherillo, *Un vero amore del Sannazaro,* in *Giorn. Stor. d. Lett. Ital.*, xi. 131-155.]

15-17. Cp. Virg. *Ecl.* vi. 9, 'non iniussa cano. si quis tamen haec quoque, si quis | captus amore leget, te nostrae, Vare, myricae, | te nemus omne canet; nec Phoebo gratior ulla est, | quam sibi quae Vari praescripsit pagina nomen'; viii. 11, 'accipe iussis | carmina coepta tuis'; *Aen.* xi. 687, 'advenit qui vestra dies muliebribus armis | verba redarguerit'; Bembo, *Benacus,* 4, 'nec eam ventura redarguat aetas | obscurae carmen claro tibi condere famae'.

17. Cp. Virg. *Ecl.* iv. 8, 'tu modo . . casta fave Lucina'; *Geor.* iv. 7, 'auditque vocatus Apollo'.

21. **Sebethi:** see i. 105 n.

22. **Euboidum:** cp. Stat. *Silv.* i. 2, 263, 'tellus Eubois' (of Naples).

25. Virg. *Aen.* iv. 8, 'unanimam . . sororem'.

26 Cp. Virg. *Aen.* iv. 509, 'crines effusa sacerdos'; ib. 518, 'unum exuta pedem vinclis' (of the priestess who uses the weapons of magic in behalf of Dido); Ovid, *Met.* vii. 183, 'nuda pedem, nudos umeris infusa capillos' (of Medea). It is quite possible that both Virgil and Ovid really thought of the left foot as the one to be exposed in such circumstances, but it is hard to find any classical authority for this detail. In two passages of Seneca where certain potent charms are described, the use of the left hand is especially mentioned (*Oed.* 566; *Medea,* 680). In one of them a priest pours wine with his left hand.

27. **submurmurat**: a late Latin word. Cp. Aug. *Conf.* viii. 11, 'succutiebant vestem meam carneam et submurmurabant'.

28. **vivos**: cp. Virg. *Geor.* ii. 469, 'vivi lacus' (of 'natural lakes', as opposed to artificial ponds and reservoirs).

30. Herpylis wishes to lay a fire-spell upon her neglectful lover; cp. Theocr. ii. 3; Virg. *Ecl.* viii. 66-67 ('magicis . . sacris').

32. Cp. the intercalary verse in Theocr. ii, *ἶυγξ ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.*

33. Cp. Theocr. ii. 30, *ὅδε ῥόμβος ὁ χάλκεος*, and Lucan, vi. 458, 'quos non concordia mixti | alligat ulla tori blandaeque potentia formae | traxerunt torti magica vertigine fili'. **Haemonias**: Thessaly was famous as a land of magic. Cp. Lucan, vi. 452 ff. (at 486 he has 'Haemonias artes'); Virg. *Aen.* iv. 493, 'magicas . . artes'.

34-35. Cp. Virg. *Ecl.* viii. 69, 'carmina vel caelo possunt deducere Lunam; | carminibus Circe socios mutavit Ulixi; | frigidus in pratis cantando rumpitur anguis'; Tibull. i. 2, 49 (of the 'saga') 'cum libet, haec tristi depellit nubila caelo'.

37-39. Cp. Theocr. ii. 23, *ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν | αἴθω· χὡς αὕτα λακεῖ μέγα κάκπυρίσασα | ἐξαπίνας ἅφθη κοὐδὲ σποδὸν εἴδομες αὐτᾶς, | οὕτω τοι καὶ Δέλφις ἐνὶ φλογὶ σάρκ' ἀμαθύνοι*, and Virg. *Ecl.* viii. 82, 'sparge molam, et fragiles incende bitumine laurus. | Daphnis me malus urit, ego hanc in Daphnide laurum'.

42. Cp. Theocr. ii. 21, *πάσσ' ἅμα καὶ λέγε· 'ταῦτα τὰ Δέλφιδος ὀστία πάσσω'*. and Virg. *Ecl.* viii. 78, 'necte, Amarylli, modo et "Veneris" dic "vincula necto"'.

46-47. Cp. Virg. *Ecl.* viii. 66, 'coniugis ut magicis sanos avertere sacris | experiar sensus'.

49. **pinguescat . . quiescat**: the reading of the first edition, and of the Paris edition of 1527. Later editions have the indicative. For the rhyme, cp. Virg. *Ecl.* viii. 80, 'limus ut hic durescit, et haec ut cera liquescit'.

53. **damna**: supply *dedit*, or *attulit*.

56. **trigon**: probably the sting-ray. Cp. Pliny, *N. H.* ix. 155, 'sed nullum usquam exsecrabilius quam radius super caudam eminens trygonis, . . arboris infixus radici necat, arma ut telum perforat vi ferri et veneni malo'.

57. **echeneis**: the 'remora'. Cp. Ovid, *Hal.* 99, 'parva echeneis —at est, mirum, mora puppibus ingens'; Pliny, *N. H.* ix. 79, 'hoc carinis adhaerente naves tardius ire creduntur, inde nomine imposito, quam ob causam amatoriis quoque veneficiis infamis est'.

60. **torpedinis**: the electric-ray. Cp. Plin. *N. H.* ix. 143, 'novit torpedo vim suam ipsa non torpens, mersaque in limo se occultat piscium qui securi supernatantes obtorpuere corripiens—huius iecori teneritas nulla praefertur'.

60-61. Cp. Theocr. ii. 58, *σαύραν τοὶ τρίψασα κακὸν ποτὸν αὔριον οἰσῶ.*

64. **leporem**: Cp. Plin. *N. H.* ix. 155, 'nec venena cessant dira, ut in lepore qui in Indico mari etiam tactu pestilens vomitum dissolutionemque stomachi protinus creat'.

65. Cp. the potent herbs in Virg. *Ecl.* viii. 95, 'has herbas atque haec Ponto mihi lecta venena | ipse dedit Moeris; nascuntur plurima Ponto'. So in Theocr. ii. 161, *τοῖά οἱ ἐν κίστᾳ κακὰ φάρμακα φαμὶ φυλάσσειν | Ἀσσυρίω, δέσποινα, παρὰ ξείνοιο μαθοῖσα.*

67-68. Cp. Theocr. ii. 59-60, Θεστυλί, *νῦν δὲ λαβοῖσα τὺ τα θρόνα ταῦθ' ὑπόμαξον | τᾶς τήνω φλιᾶς καθ 'ὑπέρτερον ἇς ἔτι καὶ νύξ.*

69. Here and at 73 the intercalary verse is changed, as in Virg. *Ecl.* viii. 114.

72. Nemes. *Ecl.* ii. 14, 'pectoris aestus'.

74. **hinc:** the reading of the first edition, and of the Paris edition of 1527. Later editions have *huic.*

74-75. Cp. Virg. *Ecl.* viii. 62-63, 'haec Damon: vos, quae responderit Alphesiboeus | dicite, Pierides; non omnia possumus omnes'.

76-78. Cp. Theocr. viii. 55-56, *ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ᾄσομαι ἀγκὰς ἔχων τυ, | σύννομε κάλ', ἐσορῶν τὰν Σικελάν ἐς ἅλα.*

77. Stat. *Silv.* ii. 2, 1, 'notos Sirenum nomine muros' (i. e. Sorrento); ib. iii. 1, 64, 'notas Sirenum nomine rupes'. See note on *Ecl.* iv. 76.

78. **ruinas Herculis:** Herculaneum.

80. Cp. Ovid, *M.* xiii. 837, 'iam modo caeruleo nitidum caput exere ponto'.

82. Cp. Ovid, *M.* i. 335, 'cava bucina sumitur illi | tortilis, in latum quae turbine crescit ab imo'; Virg. *Aen.* vi. 171, 'cava dum personat aequora concha'.

87. **defixit:** the reading of the first edition, and of the Paris edition of 1527. Later editions have *deflexit.*

94. Cp. Virg. *Ecl.* ii. 12, 'tua dum vestigia lustro'.

101. **Maenaliis:** an allusion to Sannazaro's pastoral romance *Arcadia.*

109. Cp. Ovid, *M.* xiii. 822, 'nec, si forte roges, possim tibi dicere quot sint: | pauperis est numerare pecus'.

111. Cp. Virg. *G.* iv. 34, 'alvaria vimine texta'.

114. **Varus:** the River Var, which enters the sea near Nice. Cp. Sann. *Eleg.* iii. 170, 'aut Vari infaustum fluminis hospitium'.

115. **Arar:** the River Saone. The passage refers to Sannazaro's exile; cp. *Ecl.* iv. 84, 'mox agit Oceani prope litora', and Pontano, *De Hort. Hesp.*, 'extremos queritur Syncerus ad Anglos' (Venice ed., 1518, p. 153).

117. Cp. Nemes. *Ecl.* ii. 69, 'et post haec, Donace, nostros contemnis amores?'

118. **munus:** cp. Virg. *Ecl.* viii. 61, 'extremum hoc munus morientis habeto'.

FRAGMENTUM.

The text of this fragment is taken from the 'autograph' in the Vatican Library (*Cod. Lat. 3361*). It was not printed with the other eclogues in the Naples edition of 1526, or in the Paris edition of 1527; but it must have been circulated soon afterwards, for it is imitated in Berardino Rota's fourteenth eclogue. It is printed in the Aldine edition of 1535; but this shows a good many variant readings, and the poem is not divided, as here, between two singers. Rota's imitation suggests that he had the poem in much the same form as the Aldine edition gives it.

The same Vatican MS. (fol. 20v) has what looks like an early draft of the introduction, in Sannazaro's own hand:

Optatos iam Euplea mihi circumspice saleis
Quo liceat trepidas piscanti includere praedas
Ac Zephyris releuare graues spirantibus aestus
Si te certa mouet velocis gratia cymbae
Tuque ades o nostri merces non parua laboris
Quam Phoebus mihi, quam doctae mea turba puellae
Conciliant. dumque ipse hamos ac retia pando
Da vela insinuans, pelagoque excurre patenti
Pars animae Puderice meae, te nam sua Nereus
Per vada, te medio Doris vocat aemula ponto
Qua late horrisonum campus strepit omnis aquarum

In line 6 the name *Triton* is marked out, and *Phoebus* written above it. So *doctae* (6) has been substituted for *virides, ac* (7) for *et,* and *vocat* (10) for *canit.* In line 11 *campus* was written as the second word, then marked out and transferred to the fourth place.

In the Aldine edition, the second line of the Vatican fragment does not appear at all; line 26 is completed, by the words *et tempora quattuor anni;* lines 37-42 are inserted after line 24; lines 40-41 read: *horrida Caete* | *ut saltem miseros lacerarent dentibus artus.* The Vatican MS. has an extra line (42), but it is hopelessly blurred. Other variants are: 3, *nassis* (V), *piscanti* (A); 7, *quam* (V), *quem* (A); 7, *sorores* (V), *puellae* (A); 11, *liquido . . fundo* (V), *medio . . fluctu* (A); 12, *undisonum* (V), *horrisonum* (A); 13, *scopulos* (V), *templum* (A); 15, *Eutychus* (V), *Euthycus* (A); 24, 30, 36, 42, *fletus,* (V), *cantus* (A); 27, *nunc* (V), *vos* (A); 30, 36, 42, *mecum tandem* (V), *tandem mecum* (A); 32, *reliqui* (V), *refugi* (A); 35, *undas* (V), *undam* (A); 37, *caerula Cloto* (V), *candida Chlotho* (A).

1. **Euploea:** cp. *Ecl.* ii. 32, and note.
4. Cp. Ovid, *Met.* vii. 814, 'relevare velis quibus urimur aestus'.
6-10. Cp. Virg. *Geor.* ii. 39-41, 'tuque ades, inceptumque una de-

curre laborem, | o decus, o famae merito pars maxima nostrae, | Maecenas, pelagoque volans da vela patenti'.

10. **Puderice:** Francesco Poderico, a member of the Neapolitan Academy, 'cieco, benchè non dal nascimento, huomo di esquisitissimo giudicio'. Sannazaro submitted the *De Partu Virginis* to his criticism (Crispo, op. cit. 28). He died in 1528.

11. Cp. Virg. *Aen.* vi. 172-3, 'cantu vocat in certamina divos, | aemulus exceptum Triton', etc.

13. Stat. *Silv.* iii. 1, 150, 'Lucrina Venus'.

19. After *Zephyre* there is a blot in the MS.

22. Cp. *Ecl.* v. 72, 'forsitan hic nostros sedabit pectoris aestus'.

25. Cp. Ovid, *F.* i. 117, 'quidquid ubique vides, caelum, mare, nubila, terras'.

29. **Melampodis:** cp. Pliny, *N. H.* xxv. 5, 21, 'Melampodis fama divinationis artibus nota est. ab hoc appellatur unum hellebori genus Melampodion'.

31. Cp. Ovid, *Met.* xiv. 366 (of Circe), 'concipit illa preces et verba precantia dicit | ignotosque deos ignoto carmine adorat | quo solet et niveae vultum confundere lunae'.

32. Virg. *Aen.* iv. 510, 'Erebumque Chaosque | tergeminamque Hecaten, tria virginis ora Dianae'.

35. Cp. *Ecl.* v. 41 and 28.

INDEX

The references in Arabic numerals are to the pages of this book. Such references as v. 14 *mean the number and line of one of the Eclogues.*